

PENCIL POINTS

An Illustrated Monthly JOURNAL for the
DRAFTING ROOM Edited by RUSSELL F. WHITEHEAD

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May



1928

WE ARE EIGHT YEARS YOUNG

EIGHT YEARS AGO this month the first copy of PENCIL POINTS was published, and we simply cannot let the anniversary slip by without thanking every one of our readers and every one of our advertisers for the support and encouragement they have given us. Without the continued and loyal interest of our subscribers PENCIL POINTS could not have continued to grow steadily as it has right from the start. And we would not be serving, as we are today, by far the largest group of men identified with the profession of architecture which has ever been served by a single architectural magazine.

Even more important than the size of the subscription list as recorded by the adding machine is the spirit of friendliness and cooperation which our readers have evinced in a thousand different ways.

Not a day goes by that we do not receive one or more friendly suggestions from a draftsman, an architect, a specification writer, or student of architecture. The sum total of these constructive suggestions has enabled us, more than anything else, to keep pace with the requirements of our field.

We want at this time to thank every man who has assisted us in this way. We are eight years young. We have done some things and we see still many more to do. We have every confidence that, with your help, we shall be able, before we record our ninth birthday, to make PENCIL POINTS an even more valuable journal for the drafting room than it is today.

A HAPPY ENDING

MOST OF OUR READERS must have noticed the appeal we printed on page 189 of our March issue concerning the plight of an old gentleman, grown gray in the service of Architecture, who found himself suddenly, at the age of 74, without work and without money. The appeal was printed only after he had searched patiently for weeks for an architect who would give him the employment he needed so sorely. None was found in New York but, fortunately, one of our subscribers (who happened to be an engineer) came along with an offer which saved the day. The offer was accepted and we are

glad to report that the old gentleman in question is now happily engaged at the work which had so long been denied to him by circumstances. We are sure that those architects and draftsmen who know what it is to be faced with unemployment will join us in wishing the greatest success to our old friend and to the man who, by supplying the opportunity, made it possible for him to face life again with renewed hope.

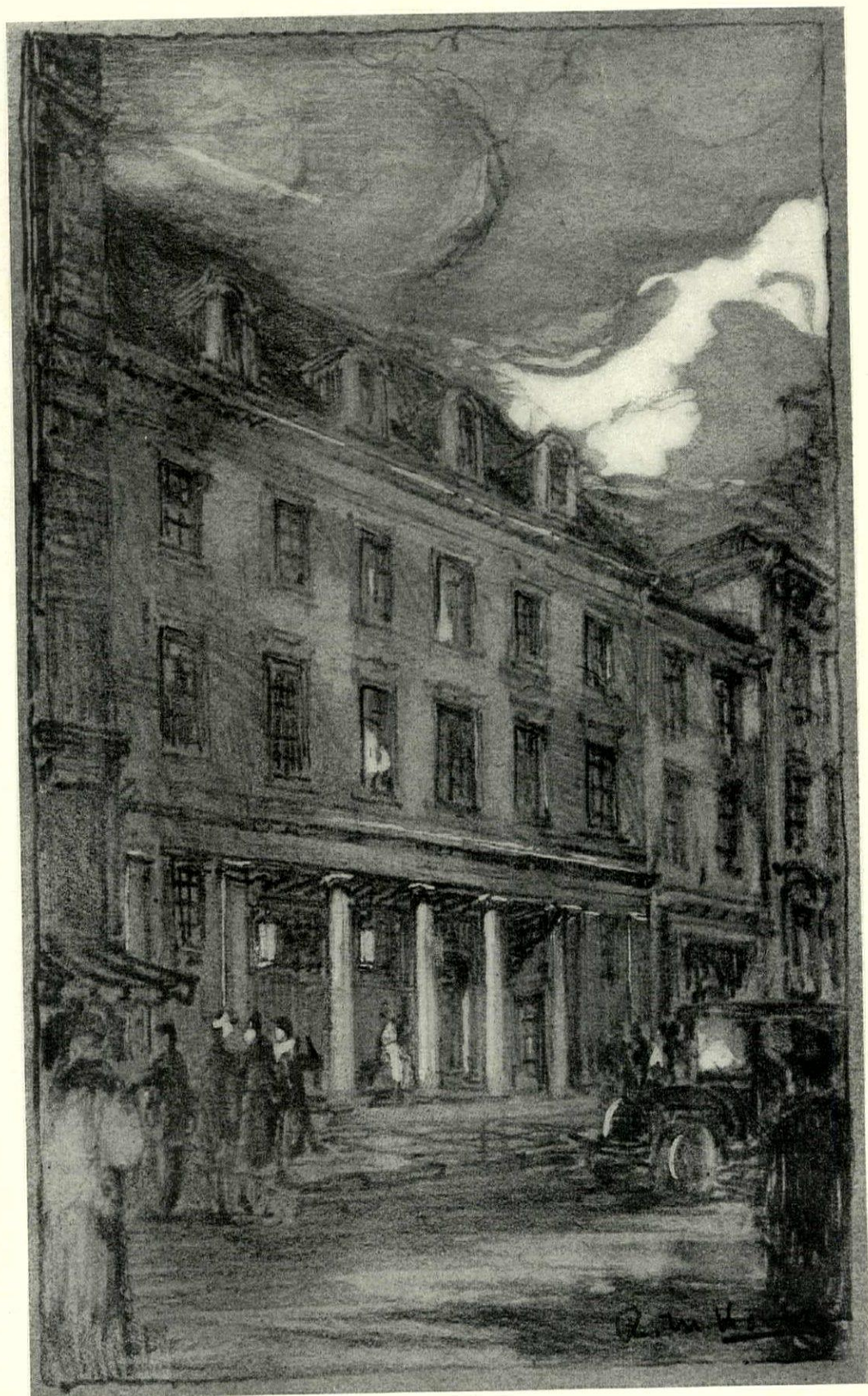
Other such cases might conceivably arise in future and if there is anything the profession can do to insure itself against such emergencies we hope it will be done. We have no practical solution to offer, but concerted action by architectural organizations should be able to accomplish something. If anyone has any suggestions to make we will be glad to print them for the benefit of all who choose to take heed.

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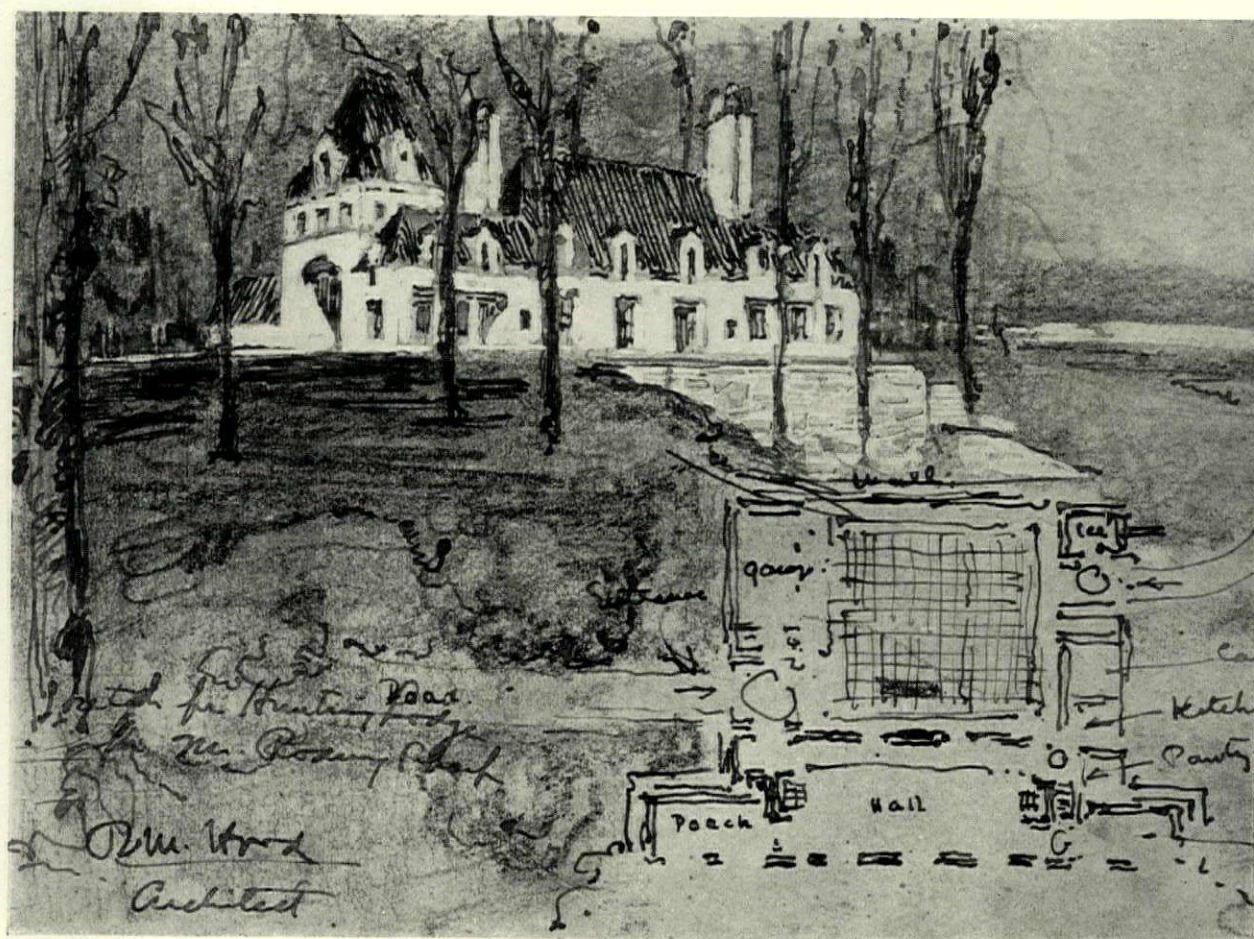
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SKETCH BY RAYMOND M. HOOD FOR MORI'S RESTAURANT, NEW YORK
DRAWN ON CAMEO PAPER WITH PENCIL AND GOUACHE



SKETCH BY RAYMOND M. HOOD FOR A HUNTING LODGE FOR RODNEY SHARP, ESQ.

DRAFTSMANSHIP AND ARCHITECTURE

AS EXEMPLIFIED BY THE WORK OF RAYMOND M. HOOD

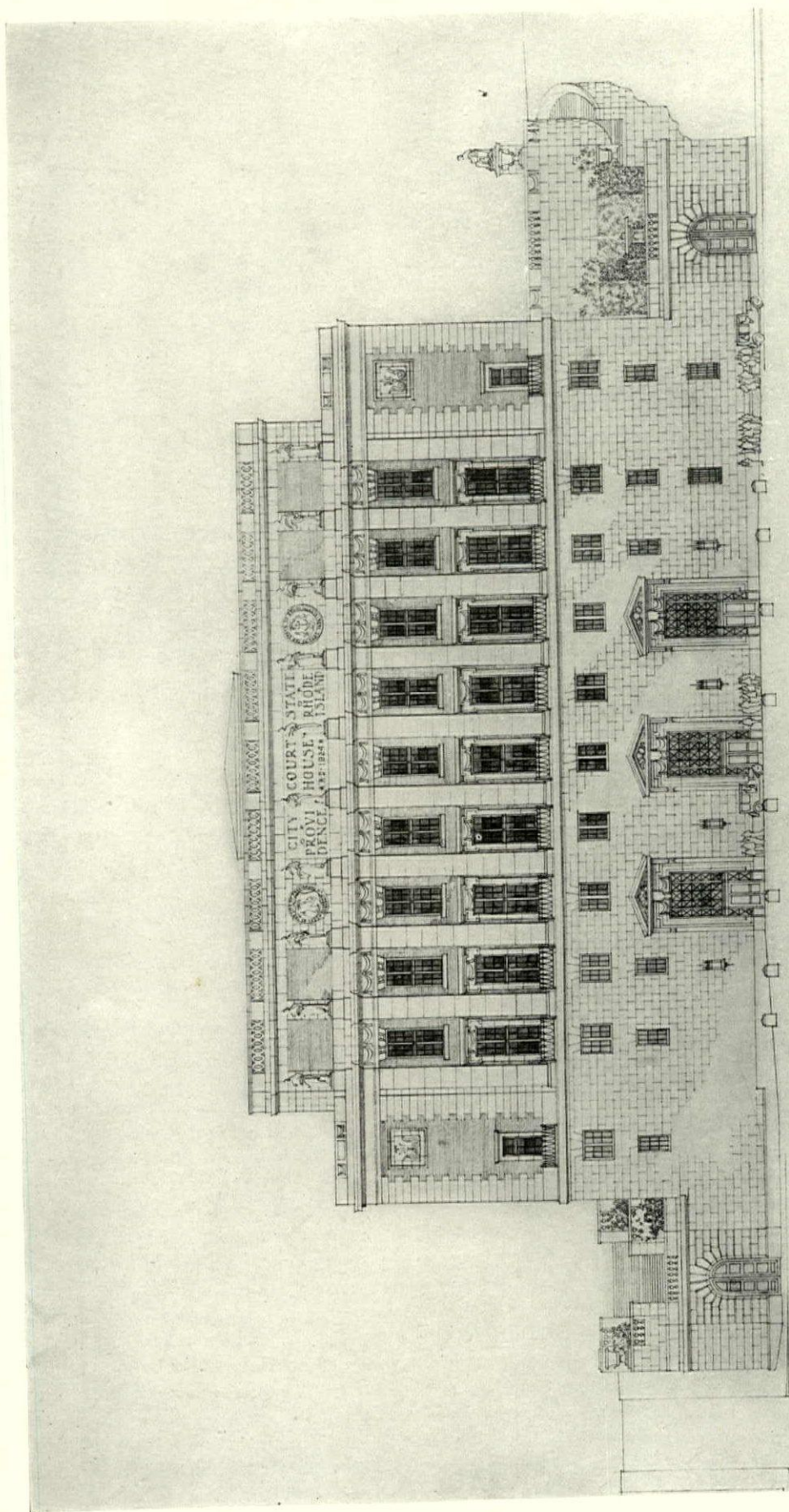
By Francis S. Swales

EDITOR'S NOTE:—This is the second of a new series of articles by Mr. Swales which began in the March issue with a consideration of the work of J. Monroe Hewlett. Further articles of the series will appear during the coming year.

ABOUT THE FIRST THING done by Raymond Hood to indicate individuality in architectural design was his proposal to work up his thesis for graduation from the Massachusetts Institute of Technology in 1903 in Gothic Style. Déspradelle was then Professor of Design. It may be imagined that he felt that his best endeavors had been wasted on Hood. He had not yet himself indulged in his weird "*belle perpendiculaire*" which may have been the result of trying to teach Hood! Some may recall the story that Jeckyl did not like the blue which Whistler used all over his Spanish leather in Leyland's Dining Room in London, but that he afterwards was found painting the floor of the attic in his house the same blue. Jeckyl had gone mad.

However, the thesis assisted young Hood in getting

a job as senior office boy and junior draftsman in the Boston office of Cram, Goodhue, and Ferguson. That was just after they won the competition for West Point Military Academy. Hood got along well with Goodhue—whose aversion to academic training was one of his major publicity assets—so well that Goodhue advanced him some money to assist him to travel and study in Europe. Goodhue, however, stipulated that Hood should not go near Paris or its École. "Little Ray Riding Hood" (which is his full name according to Kenneth Murchison) did as his grandmother—or rather Mr. Goodhue—advised him. He did not go near Paris or its hated school,—he went to both—inside, and all through; and came back to Boston after six years spent abroad with a French Government Diploma and the *Prix Crevel*. The

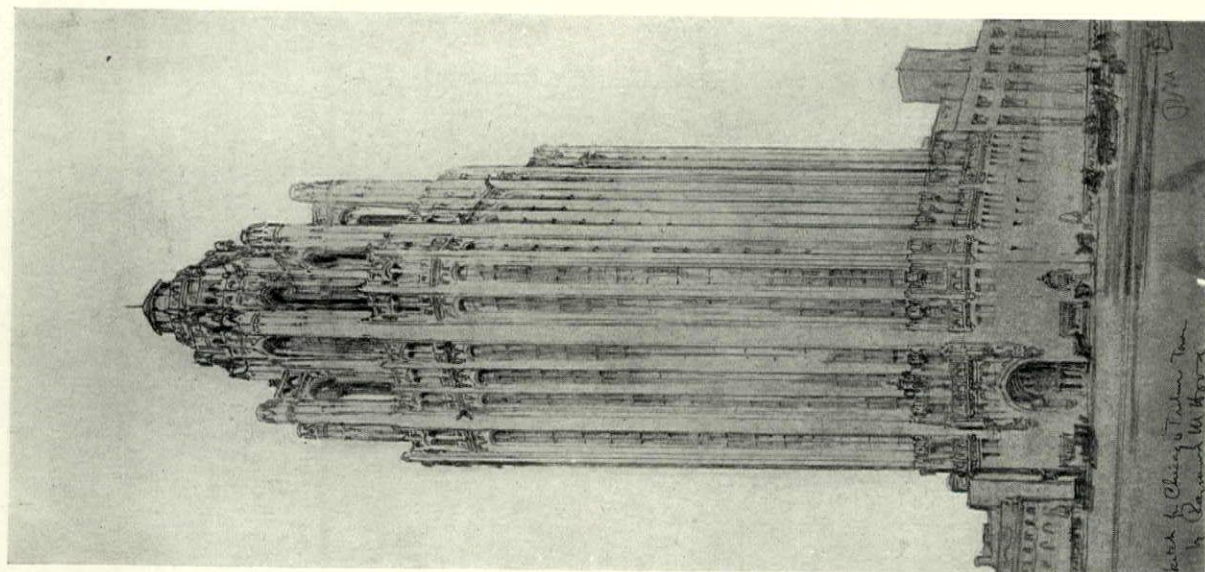
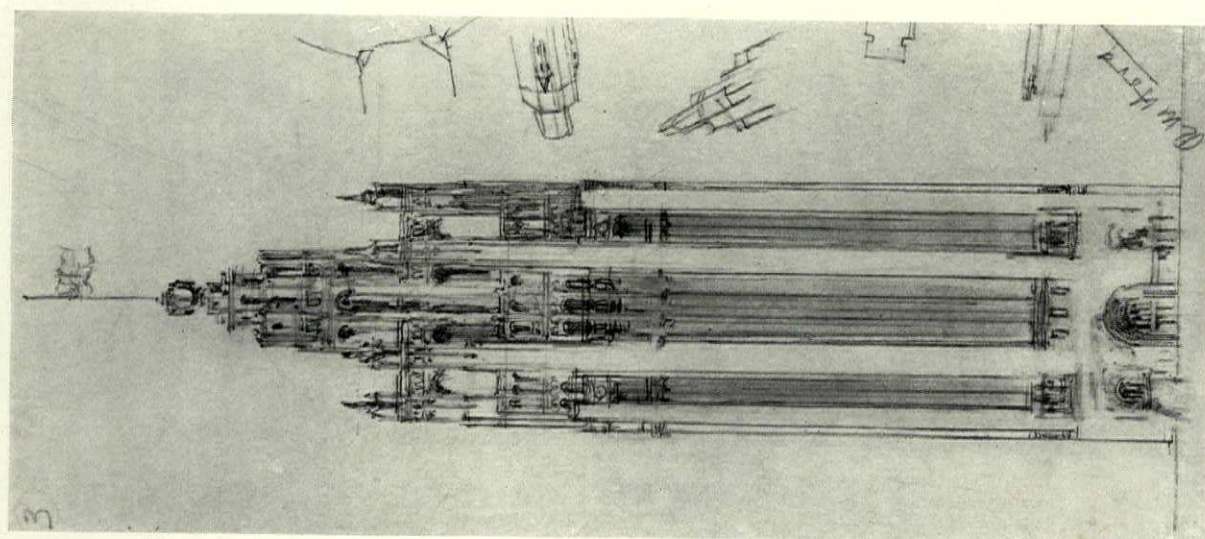
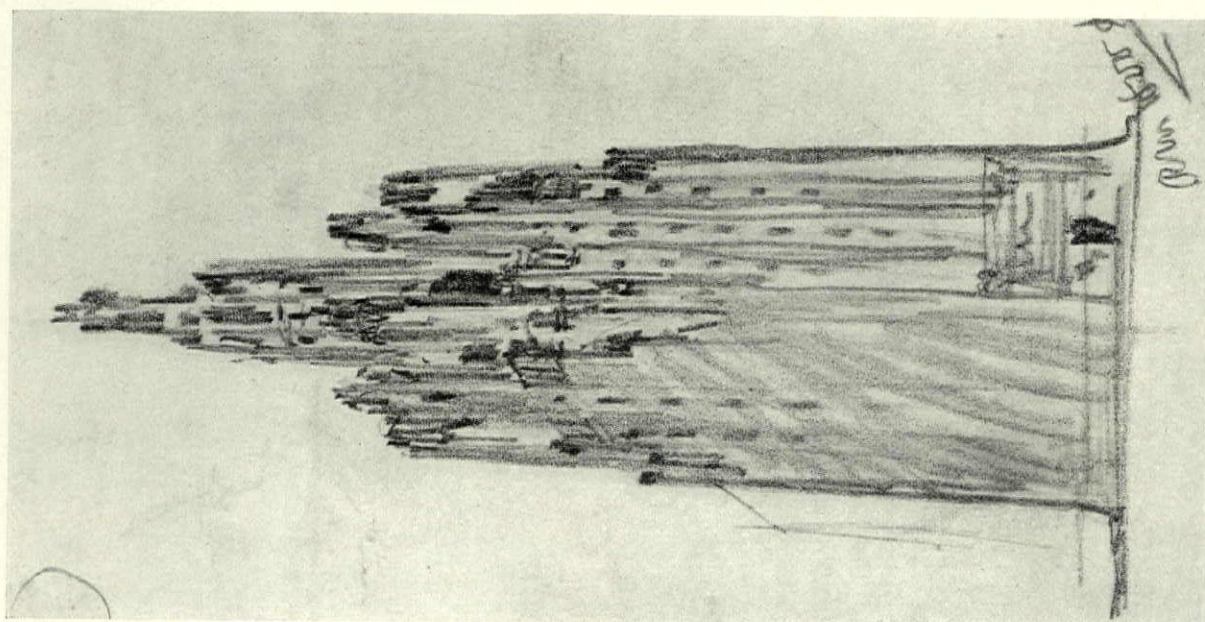


SOUTH MAIN STREET ELEVATION

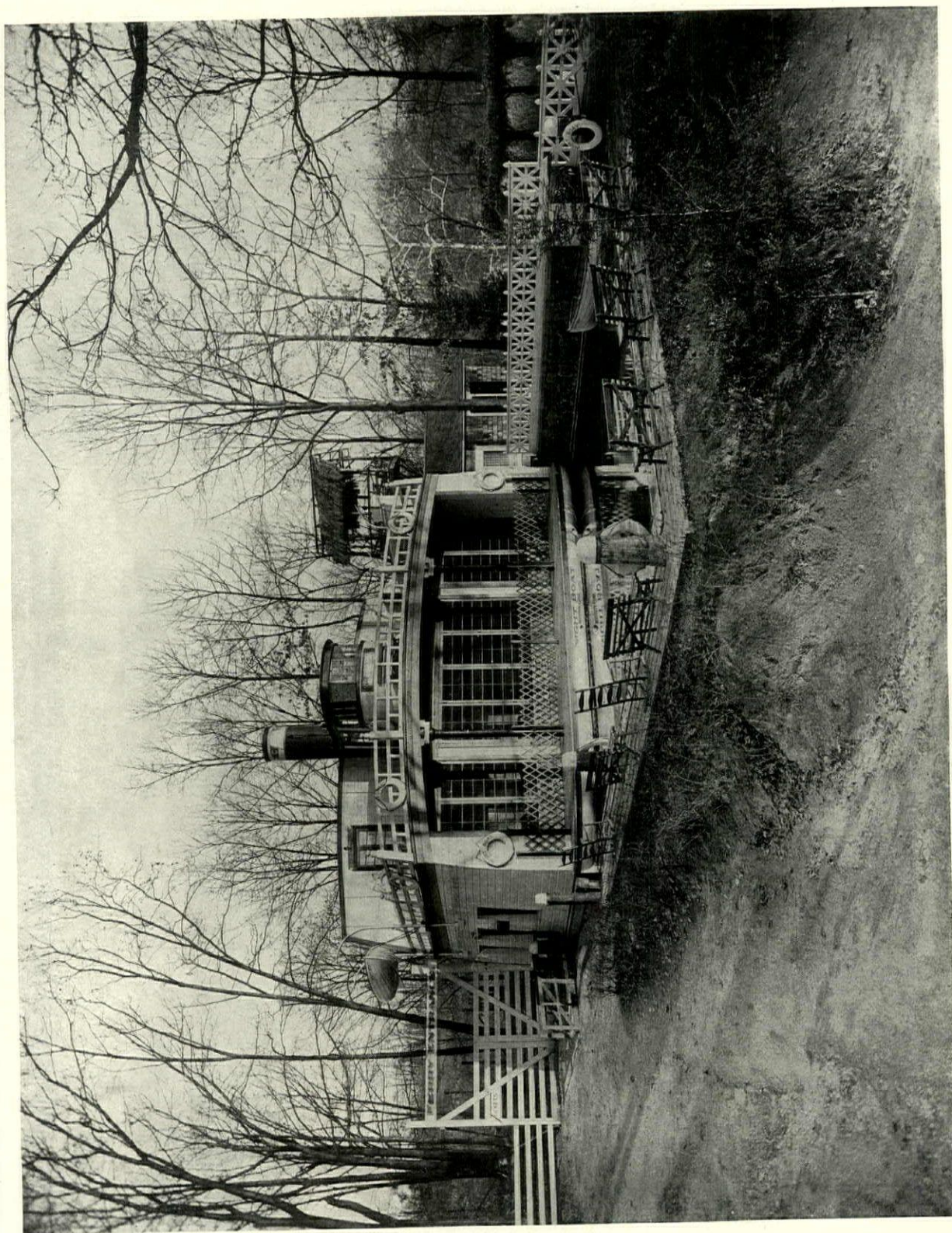
SCALE 1/4" = 1'-0"

COMPETITION FOR THE NEW COURT HOUSE
CITY OF PROVIDENCE STATE OF RHODE ISLAND

COMPETITION DRAWING BY RAYMOND M. HOOD
FACADE FOR THE PROVIDENCE, RHODE ISLAND, COURT HOUSE



STUDIES BY RAYMOND M. HOOD FOR CHICAGO TRIBUNE TOWER COMPETITION
FIRST SKETCH AT LEFT, SECOND IN CENTER, AND FIFTH STUDY AT RIGHT



ENTERTAINMENT PAVILION—ALTERATION OF A HEN HOUSE
DESIGNED BY RAYMOND M. HOOD FOR CYRIL CRIMMINS, ESQ.

prize was won with a projet for *Un Bourse Maritime*—"whatever that may be"—and in Gothic Style, whatever that may be! Its purpose I suspect, for he returned to the offices of Cram, Goodhue, and Ferguson at Boston, and later at New York, and got a better job—in fact as a designer. He was getting on splendidly until it sunk into Goodhue's mind that Hood had been trained at Paris—which of course made him no good as a necessarily inspired and reincarnated English designer of the fourteenth or fifteenth centuries. Goodhue, convinced that Paris had ruined young Hood as a designer, carried the ruin to a practical end by firing Hood.

"All broken-up," Hood went to "Pittsburgh"—they call it in Pennsylvania. There he located in the office of Henry Hornbostel where for three years he had charge of the office and worked on those Acropoli of Learning which are Greek at Pittsburgh and Roman at Albany. After a few years he grew tired

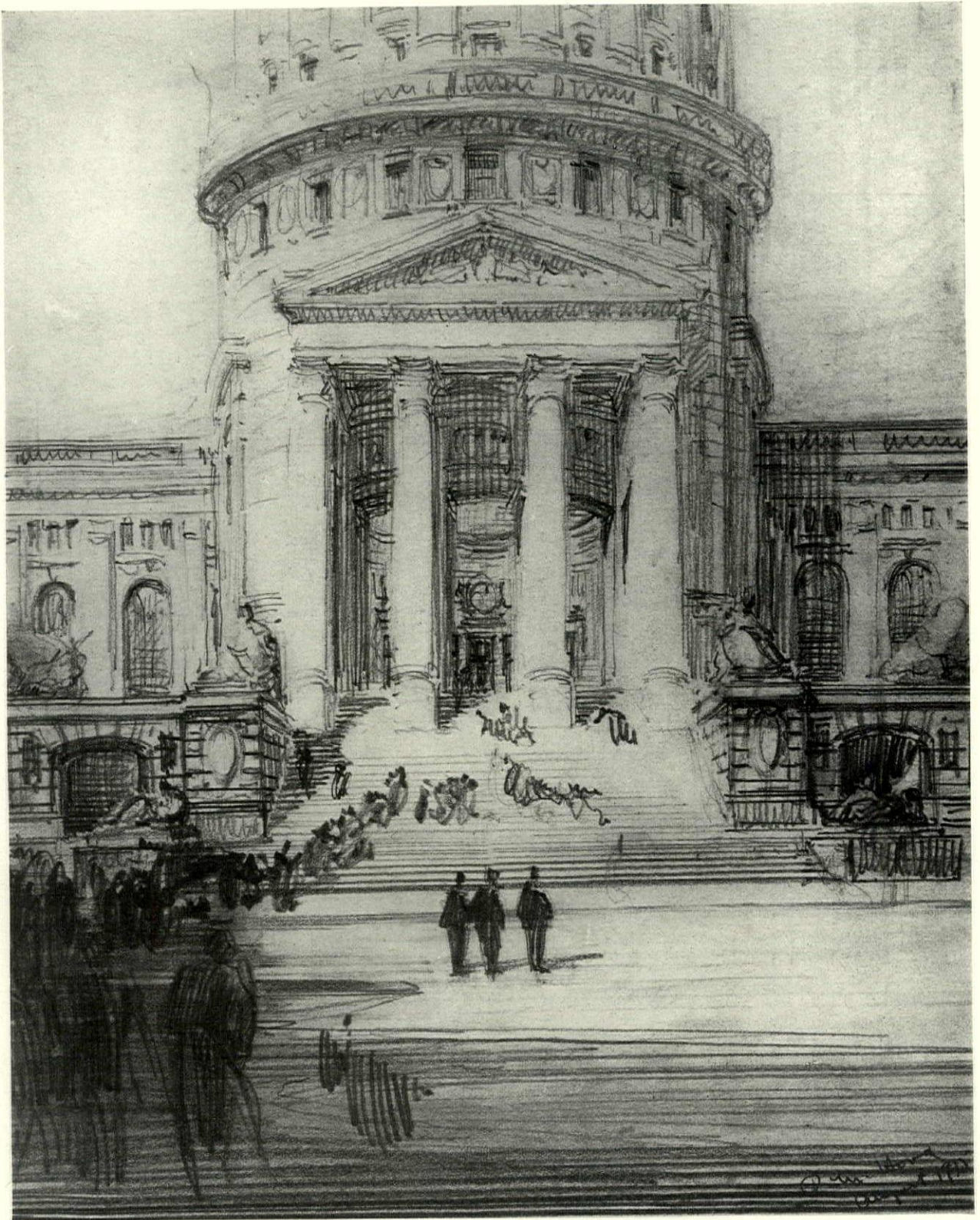
of letting the Pittsburgh atmosphere render his drawings in charcoal black, so, after declining an opportunity to become the partner of a busy, established, Pittsburgh architect, he returned to New York in 1914. There, with the War just starting, he became as busy as a domino-spotter making double-blanks. "I *must* do something," said Hood—while he ate the Lotus—or locust, or whatever he could catch, during the pre-war period, when liquor was better, but business not so good. So he made plans for a city improvement at Providence, and other plans, and plans.

About that time his friend, C. J. Taylor, made a prophetic portrait of him. But "all prophets are wrong!" A client came along with the desire to fix up a chicken-coop and make it into a bungalow that should look like a house boat stranded on a hill. To look like a house boat it ought to be near the water. But the ocean would not go to Mahomet, so Mahomet went to the cistern and got a pail of water



PASTEL SKETCH BY RAYMOND M. HOOD FOR TOMB OF MEDILL MC CORMICK, ESQ.

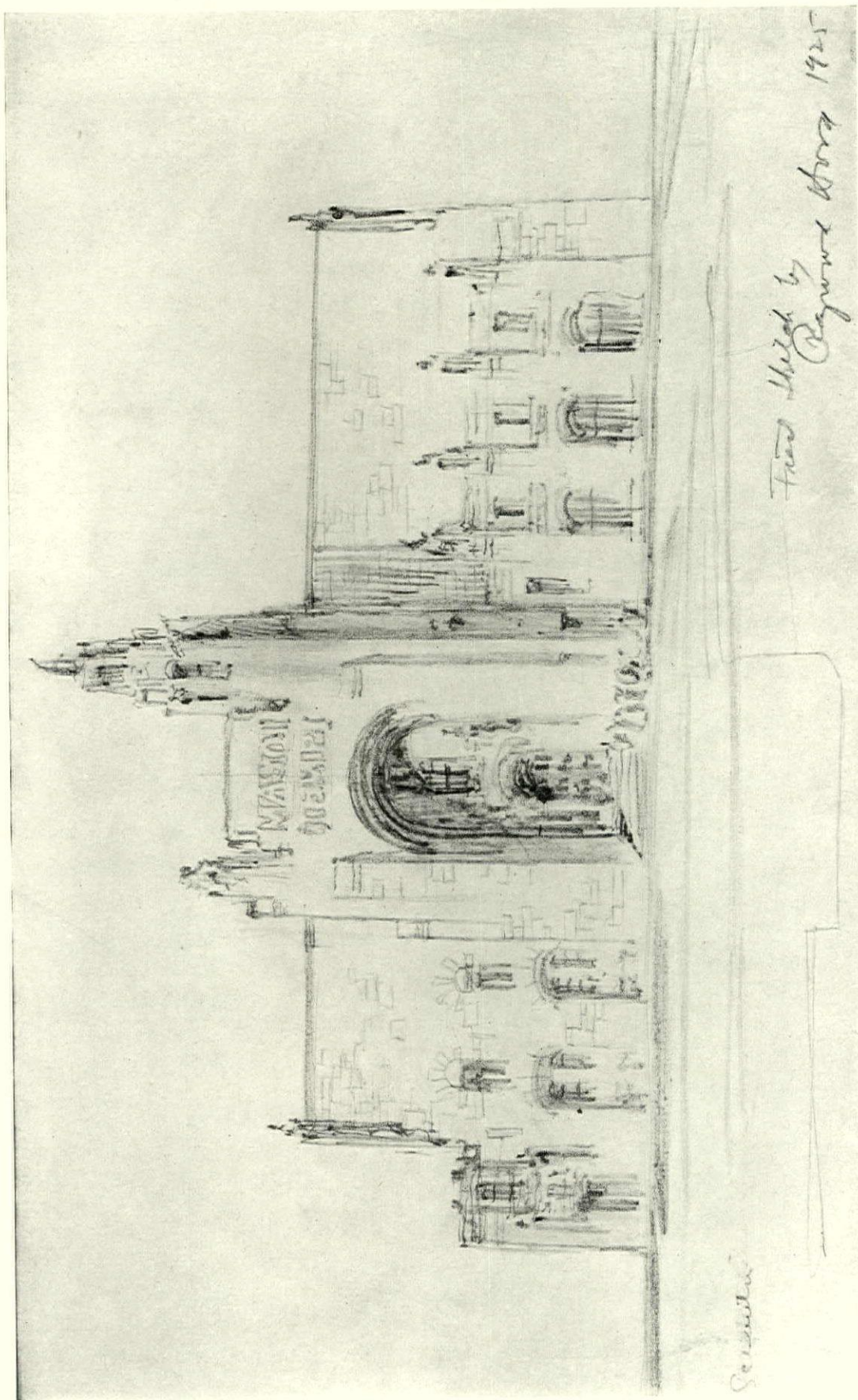
LOCATED AT MIDDLE CREEK, OGLE COUNTY, ILLINOIS—NEAR ROCKFORD



SKETCH BY RAYMOND M. HOOD FOR A PROPOSED COURT HOUSE



COMPETITION DRAWING BY RAYMOND M. HOOD FOR POLISH NATIONAL ALLIANCE BUILDING



FIRST SKETCH BY RAYMOND M. HOOD FOR SCRANTON MASONIC TEMPLE, SCRANTON, PA.
FOR COMPLETE COMPETITION DRAWINGS FOR THIS BUILDING SEE FEBRUARY 1927 ISSUE OF PENCIL POINTS

and made a lake for the house-boat-bungalow to set alongside of. It was a great success. (See page 262.) It had a regular nautical air. Hood became famous overnight, so to speak. Wilmington, Delaware, got his wave length and trapped him for a design for a large—both high and massive—hotel and the owner then proceeded to duplicate it as an office building. His reputation as an office-building specialist reached the *Chicago Tribune*. A competition followed—but there wasn't any! Goodhue was at Chicago when the result was announced and bemoaned ever having encouraged Hood to take up "Gothic" in the first place.

You know the rest from the newspapers you have read,—how the American Radiator Company came along and got more publicity, free, as the result of getting in on Hood's publicity-wave than it ever got with all the millions of dollars it spent on printers' ink,—how Mori's did the same thing, and the prohibitionists grew to know that good restaurant from having seen it published in the Sunday picture sections.

When clients could not get to Hood by fair and private means they resorted to competitions to attract his attention. He won the Polish Alliance Building at Chicago; the Town Hall at Ridgewood, N. J., the Masonic Temple at Scranton, Pa., and took second place in the competition for the Court House at Providence, R. I., and so on. Among other interesting things he has produced since the comparatively short time ago when he was almost unknown, up to the present when he ranks among the leading architects in the United States, and is so recognized here in London (where this article is being written) where he is erecting another Radiator Company building, are the strong rustic tomb of Medill McCormick near Rockford, Illinois; an apartment house for Captain Joseph Medill Patterson in 84th Street, New York, and his striking sketches for an office building, a quarter-mile in height, which

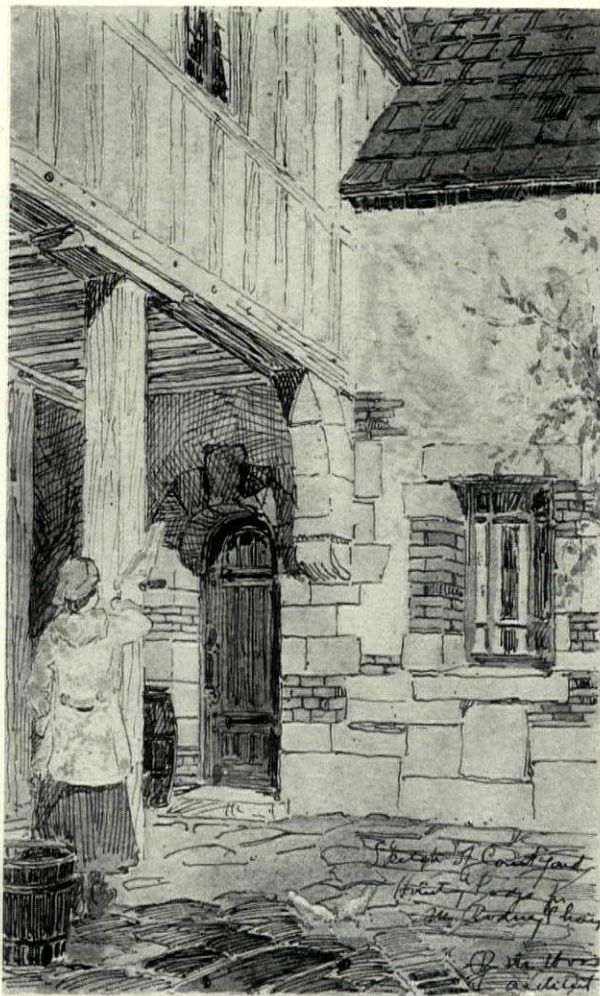
he proposed for construction on the site just north of Grand Central Station on the axis of Park Avenue.

While his rapid rise was expected by his contemporaries of student days at Paris, and has been regarded as something that was looked for at an earlier time, but merely deferred up to and through the war period, it has occasioned surprise and irritation on the part of the "selling forces" of a few of the older firms whose reputations were made many years ago. Some of the surprises he has met with, in being called into the business world, where more things than

competence and integrity count in final decision as to the selection of an architect, include one of those back-fires familiar to older battlers who have had little to say about a system of practice that has grown steadily worse in the architectural profession. Mr. Hood refers to it as "fighting spooks, wraiths and ghosts"—and I think he uses the terms fairly. Thus he said on one occasion that he had been "beaten out of a job by two men who have been dead more than twenty-five years." A "firm" consisting of "members," who had been mere office hacks in the service of two men who by superior designing and executive ability made a national reputation as architects, now "owns" the names of the original firm for business purposes; and uses illustrations of the work of those dead architects as "examples of things we did."

In another instance, of more recent date, Mr. Hood ran up against a

similar difficulty and the story of what happened, as told by an official of the owning company, is better than Hood's own, more conservative, version. The official's story is that the Board of Directors of his company was considering the selection of an architect for a bank and office building. They had left the matter in the hands of the President with the recommendation of the names of three firms of architects. Before he had reached a decision, a friend recommended Hood for consideration and advised Hood to



SKETCH BY RAYMOND M. HOOD

COURTYARD OF HUNTING LODGE FOR R. SHARP, ESQ.

DRAFTSMANSHIP AND ARCHITECTURE—RAYMOND M. HOOD

get in touch with the official. An interview followed, but the Bank President told his caller that he had practically decided to give the job to one of three firms "of national reputation which would help the bank's publicity program," and went on to ask, "Do you know the firm of A & B?" "Yes," answered Hood, adding, "they are among the best architects in the country." "And I suppose you have heard of C & D," said the official. "Yes, they are good architects and good fellows—I know them both personally," replied Hood. "Well" (rather proudly), "of course you know the great firm of E. F. & G., which is the third firm we are considering." "You can't be!" exclaimed Hood. "E and G have been dead for years—you know they have!—and F never counted in their designing" "Of course! of course," replied the official, "but the firm has an organization and the tradition of those great architects is behind it." "Well, I, too, have an organization, and better men behind it than they," argued Hood. "Who are they?" queried the Bank President. "Ictinus, Vitruvius, Brunelleschi, Bramante, Lescot, Christopher Wren, Michelangelo, and Jesus Christ, and they have just

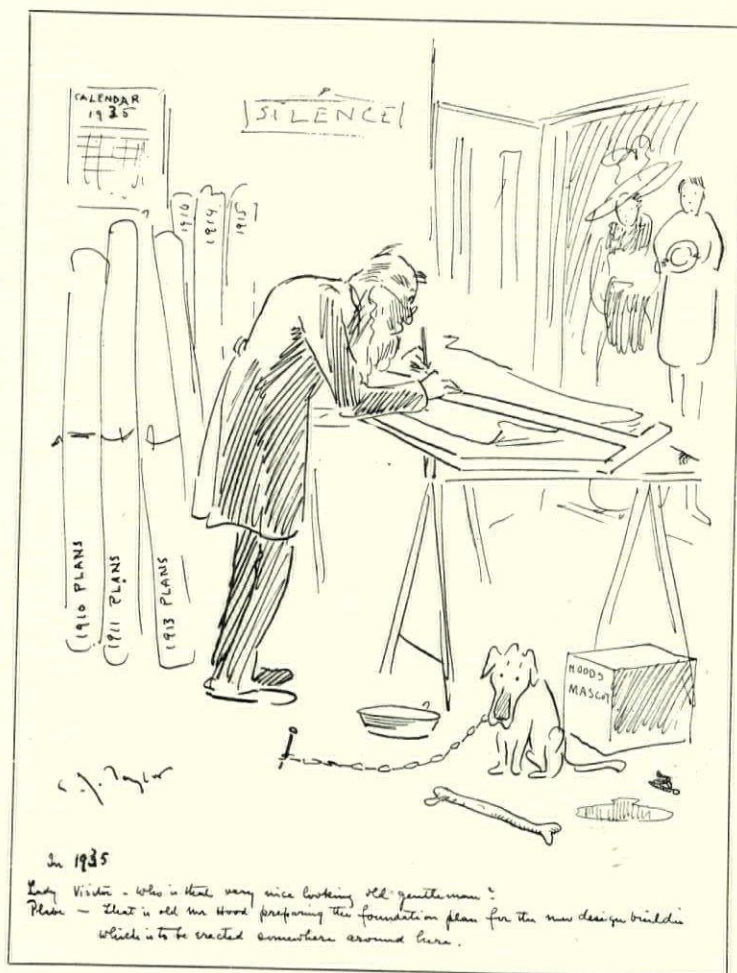
as much influence upon my work as those dead architects have on the work of that firm," said Hood.

The interview ended with the Bank President asking Mr. Hood to call on him later in the day. The second interview was brief. "All I have to say," remarked the Official, "is, the matter is still undecided, but remains between three firms, or architects,—A & B, C & D," and after a pause, "and Hood."

In 1923, as an associate of John Mead Howells, Hood went abroad to arrange for the building of the University of Brussels which is being given to Belgium by the Commission for the Relief in Belgium. For four years, he has been Chairman of the Committee on Education of the Society of Beaux-Arts Architects.

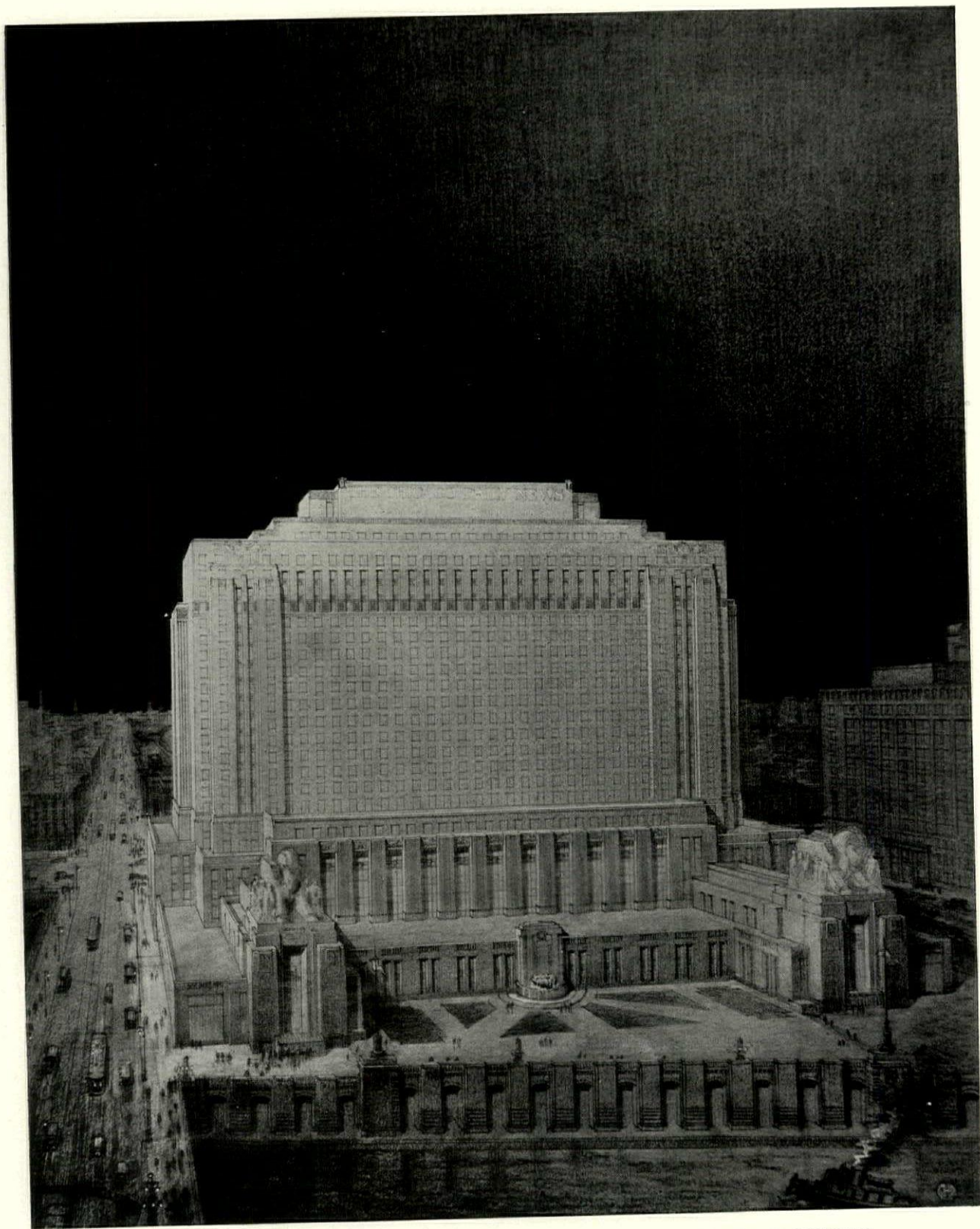
Mr. Hood received the gold medal of the Architectural League in 1926 for the Chicago Tribune Building, also another gold medal from the Chicago Chapter of the American Institute of Architects for the same building.

Recently he was in England as a member of the Jury of Award upon the international competition for the Shakespeare Memorial Theatre at Stratford-on-Avon.



CARTOON BY C. J. TAYLOR

PENCIL POINTS



PENCIL RENDERING BY GILBERT P. HALL FOR HOLABIRD AND ROCHE, ARCHITECTS

CHICAGO DAILY NEWS BUILDING, CHICAGO

Size of original, 17" x 22"—Time for rendering, 16 hours

A MODERN ENGLISH ALPHABET

By Egon Weiss

EDITOR'S NOTE:—*This article, with its illustrations is copyrighted 1928 by the author. All rights reserved.*

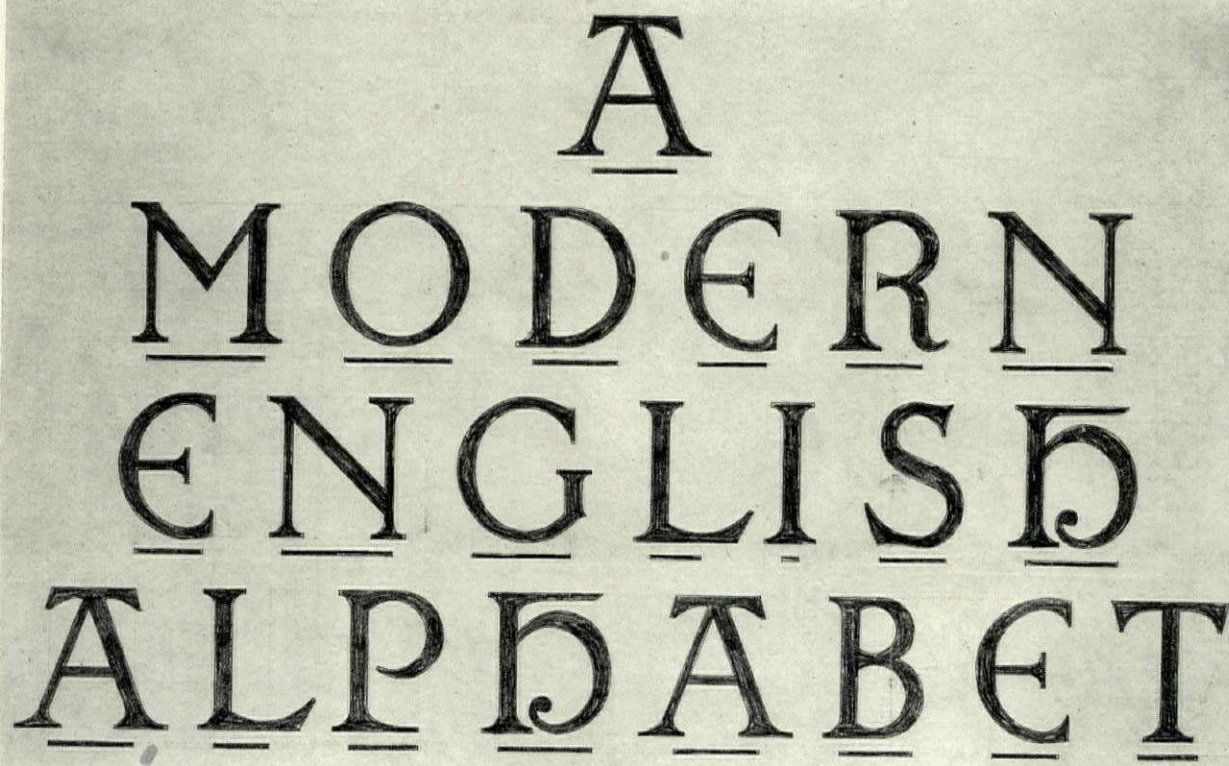
OCCASIONS FREQUENTLY arise when it is more appropriate to use a less formal type of letter for an inscription than is furnished by the classic Roman or Renaissance alphabet. In looking for a desirable modern alphabet to fill this need I selected the one shown here as being worthy of the patronage of the designer who is faced with such a situation.

Combining some features of the classic Roman and of the Gothic alphabets, its use is almost unlimited. In fact, it has a decided advantage over Gothic letters wherever legibility is greatly desired. Those who object to the cold text-book quality of certain Roman Alphabets will find a worthy substitute for it in this alphabet which is intended to be a suggestion rather than a model to be followed blindly.

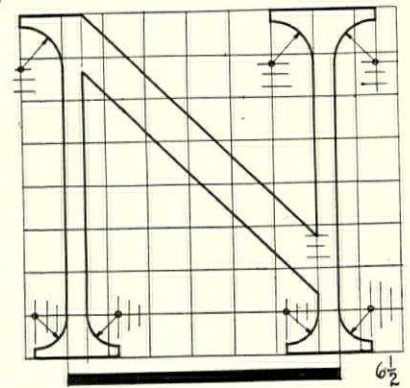
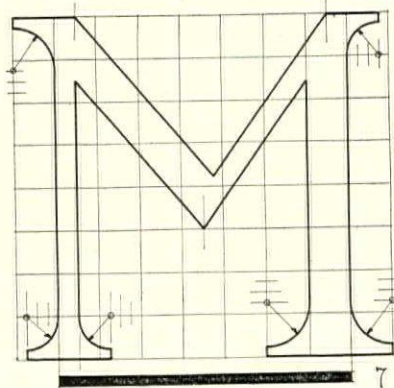
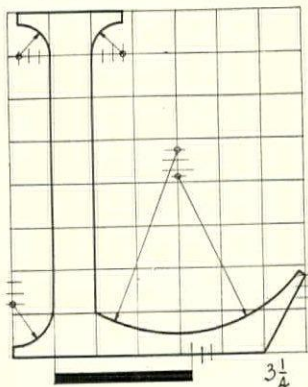
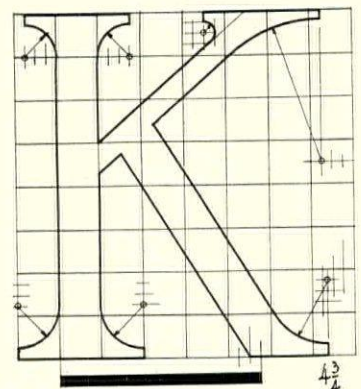
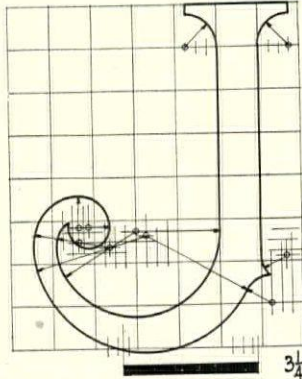
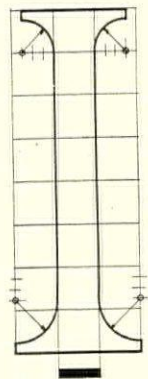
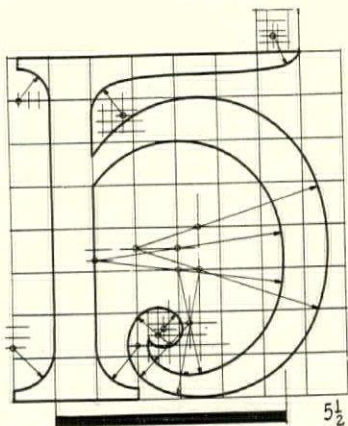
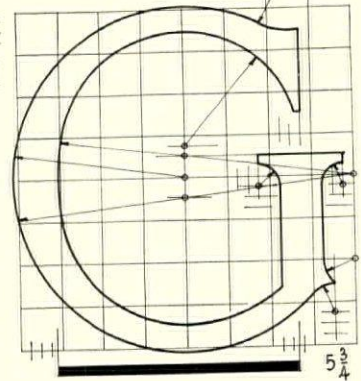
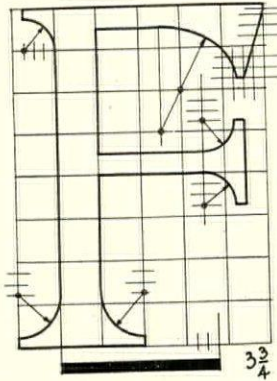
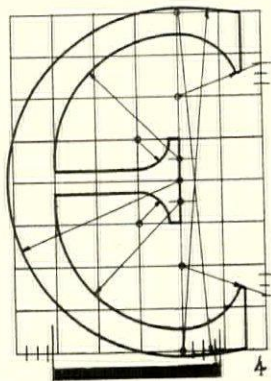
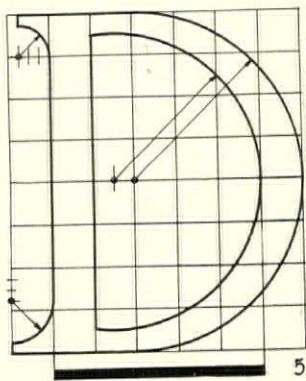
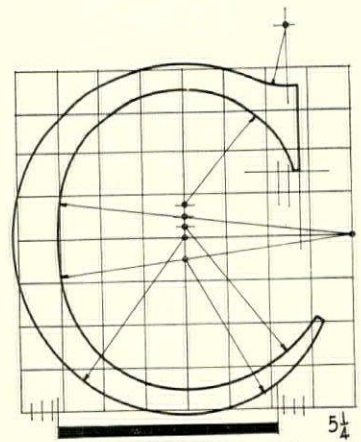
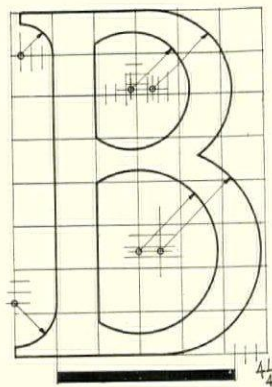
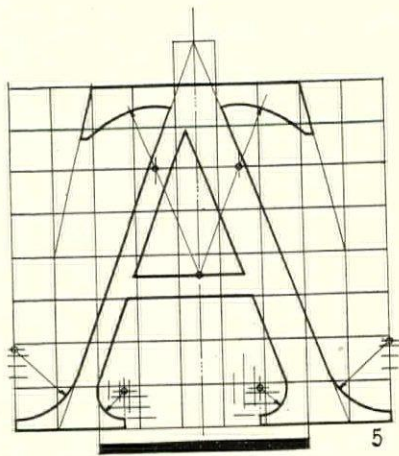
The light bars have been designed to be half the width of the heavy stroke which is one-sixth of the height of the letters. This proportion, however, should be increased to three-fifths or two-thirds depending upon the location above the ground, the size of the letters and the material in which they are to be executed. In the article, "An Original Method for Spacing Letters," which appeared in the February

issue, I outlined how letters could be spaced by taking advantage of the neutral lines which occur at both ends of each letter. Those who read this article will recall that letters spaced so as to have equal spaces between the neutral lines have the appearance of good arrangement due to the fact that the areas between pairs of letters will be the same. In the present instance I have again added these neutral lines (optical illusion is taken care of thus) and the accompanying alphabet therefore is ready for immediate use. The words "A MODERN ENGLISH ALPHABET" have been spaced by this method, allowing $4\frac{3}{4}$ units for the width of each space. $4\frac{3}{4}$ units have been found to be the approximate average of the net values of all letters used. Similar to the alphabet published in the February Issue, this alphabet might be used commercially for stock size letters by adding the same distance at right and left of net value of each letter, this distance to be one-half of the average net-value of all the letters of the alphabet.

As a basis for the design of the alphabet illustrated with this article I used a modern English alphabet which appeared in the booklet "Lettering in Marble" published by the Vermont Marble Company.

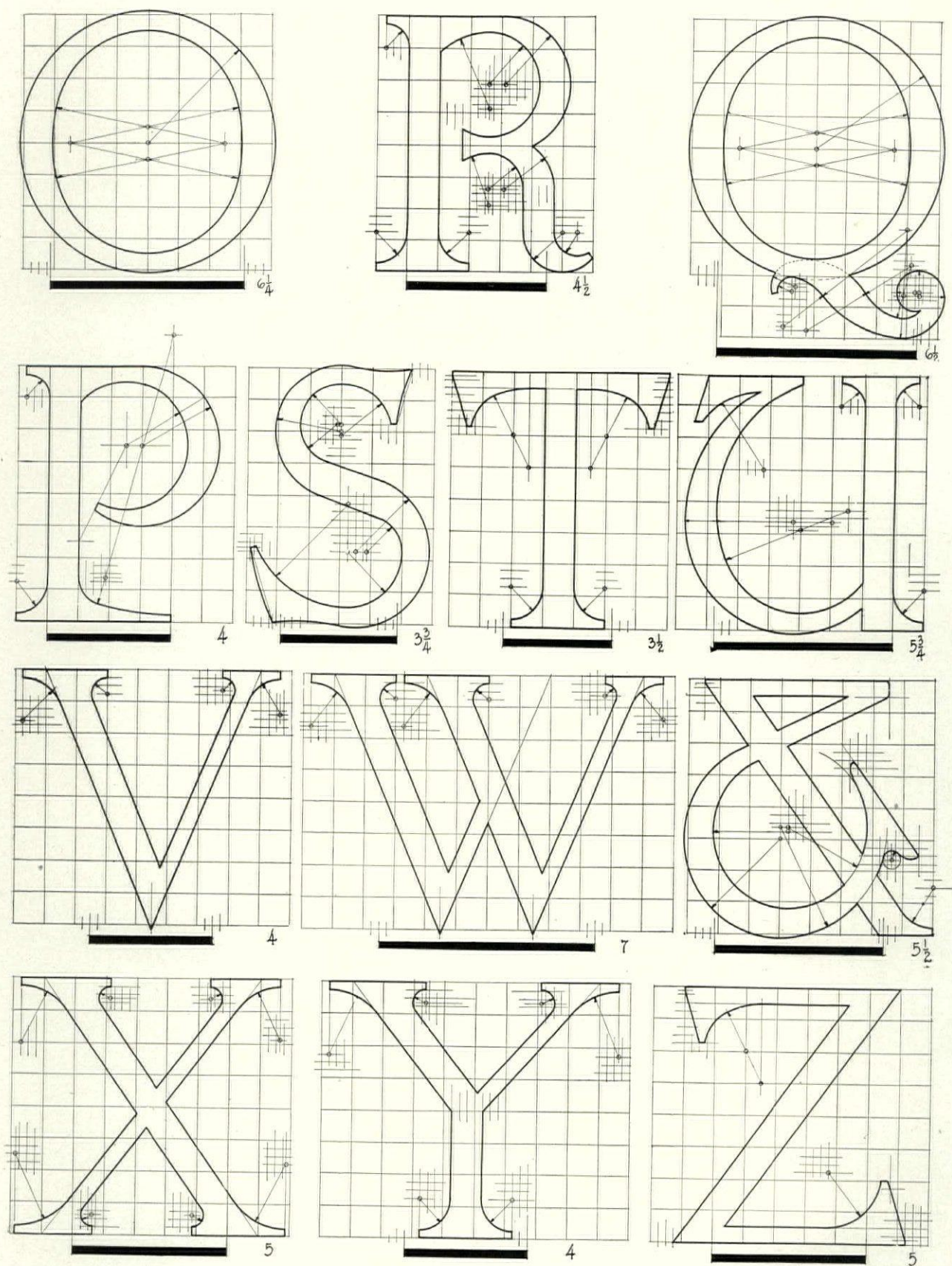


PENCIL POINTS



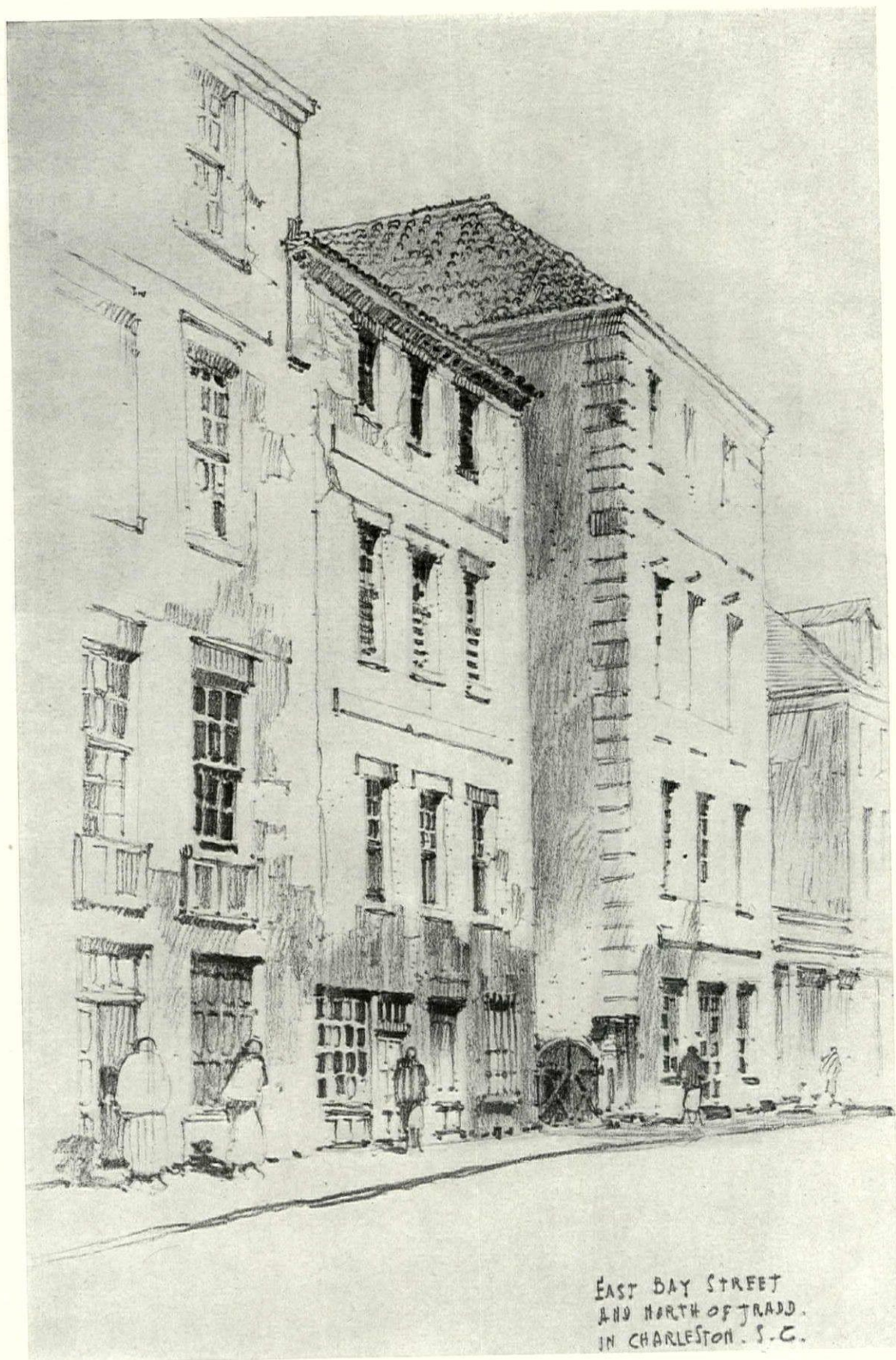
LETTERS WITH NET VALUES AS WORKED OUT BY EGON WEISS

A MODERN ENGLISH ALPHABET



LETTERS WITH NET VALUES AS WORKED OUT BY EGON WEISS

PENCIL POINTS



EAST BAY STREET
AND NORTH OF TRADD.
IN CHARLESTON. S.C.

PENCIL SKETCH BY ARNOLD SOUTHWELL (SEE TEXT OPPOSITE)

SKETCHING AS AN AID TO DESIGN

By Arnold R. Southwell

WHY SKETCH? WHAT is the object and purpose of Architectural sketching? Do many young sketchers have a definite reason for sketching? Is sketching just a plaything of the talented, a hobby of the lucky leisurers, or can any average person learn to make intelligent and presentable sketches? Is there a relation between the practice of outdoor sketching and the study of theoretical design?

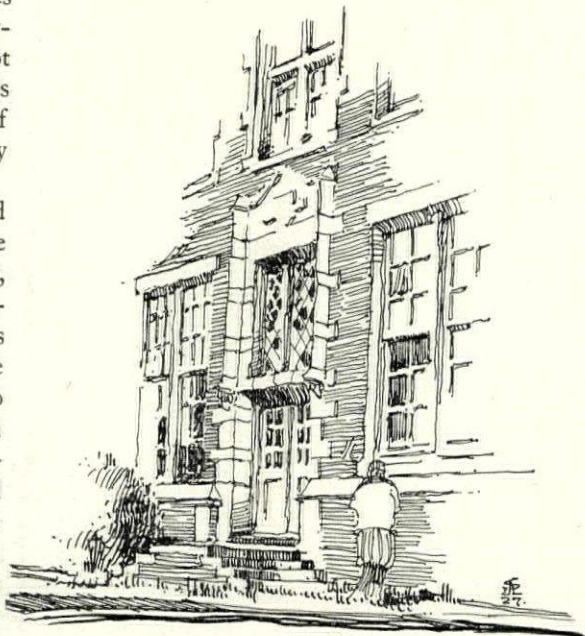
Let it be assumed that all real students of Architecture, whether enrolled in schools or employed as draftsmen, openly or secretly aspire to become designers of ability and understanding. Their greatest interest, and rightly so, is progress in their ability to design. Prescribed courses and independent studies which they realize supplement or closely relate to the study of design are pursued with an incentive. Many worthwhile and necessary courses are subordinated by the students and at times seem pointless and even irrelevant because they cannot co-ordinate them as regards their relation to the study of Architecture and especially to design.

Sketching is considered the thing to do when one has the time, good weather, and the inclination for useful recreation—yes, it is considered to be useful. The desire to sketch seems to come for a short period each spring like a passing fever—the cure is generally effected by two or three very acute disappointments as to results. The reason sketching does not receive serious and consistent attention by students is that they consider the results of its practice, such as gaining facility in draftsmanship, developing a clever technique, making attractive pictures, and so on—all of which are included in the results—as their object for making sketches. Of course, when they do not approach these results rapidly they are discouraged to a point of quitting forever and are thus made more certain than ever before that sketching is only for those who have an especial ability and plenty of leisure. These men return disappointedly to the study of design on the drafting board and wait until the following spring to be again cured of the “sketching fever” by some more failures to gain results. The trouble lies in the attitude they take toward the subject.

The object of sketching, to me, is to study design principles as they have been applied in existing buildings. It therefore directly supplements one's study of theoretical or creative design and should receive its due consideration as such. In practically every constructed mass or detail, some or many of the results of the application of design principles can be found, whether they were used consciously or otherwise, in their execution. Each one has for consideration and study its mass form, its composition of voids, the relative areas of wall and void, main vertical and horizontal divisions, combinations of materials, and so on. The main thought and propelling force behind a student's effort to make a sketch—be it his first or fiftieth attempt—should be his desire to learn, through discovering, analyzing, and then drawing, the reasons why the subject of the sketch was designed as it was.

All other reasons for sketching can be safely subordinated to this desire.

I will not attempt to review a student's procedure in the general study of design but he can recall that somewhere near his beginning he began to do “historical research.” In connection with this study many sketches were made with the object of gaining a better understanding of the forms and their underlying principles of design—to increase the ability to design with intellectual freedom. None of these sketches were intended to be anything more than the student's interpretation of the form as it appeared to him—they were

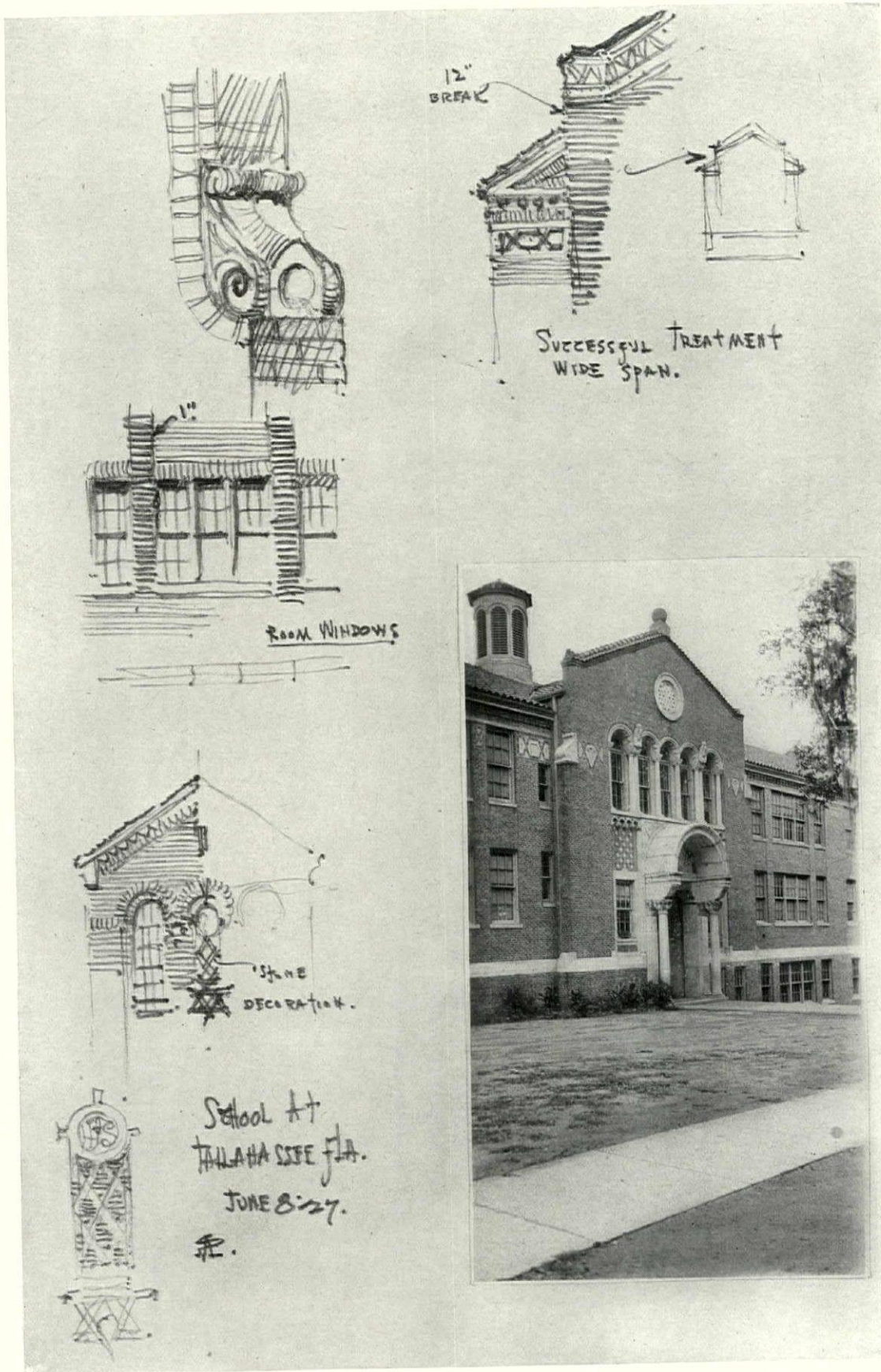


PEN-AND-INK SKETCH BY ARNOLD SOUTHWELL

not pretty pictures; they were not made to display clever draftsmanship and technique—they were made as a means of studying design principles as they had already been applied. If students could only keep to this object when making sketches outdoors they would still be studying design principles applied; they would be directly supplementing their actual design course; and they would be getting a very direct knowledge of how the principles of design have been applied in buildings of their own age and time—an understanding of the development of modern precedent.

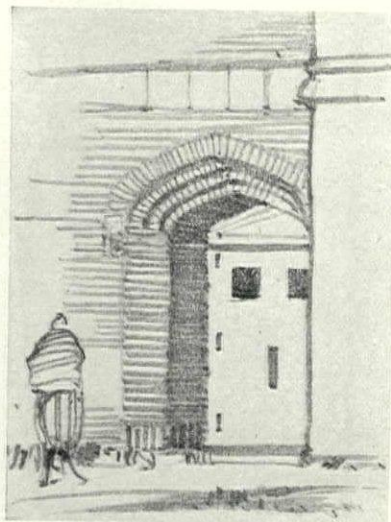
Most students keep fairly well in touch with the buildings being built while they are in school, and with those which have been illustrated in magazines,

PENCIL POINTS



PAGE FROM A NOTEBOOK BY ARNOLD SOUTHWELL
A GOOD WAY TO COLLECT ARCHITECTURAL DATA

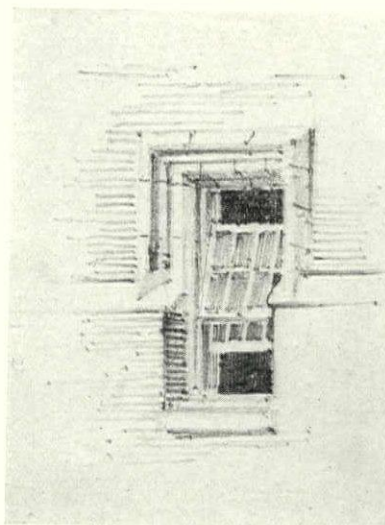
SKETCHING AS AN AID TO DESIGN



DETAIL OF ARCHWAY

but all of these are just a few when compared to the great number of worthy buildings which never get into print. In every city there are many interesting examples of design which are similar to the probable problems the student will face after he finishes school. And, to a student coming from our

presentation—before actually attacking the task of picturing subjects of their own choosing. A technique or a style is one of the things not needed if the student starts the practice of sketching as a study of design. Neither does he have to ask himself how to draw trees, how to indicate a brick wall, how to do a



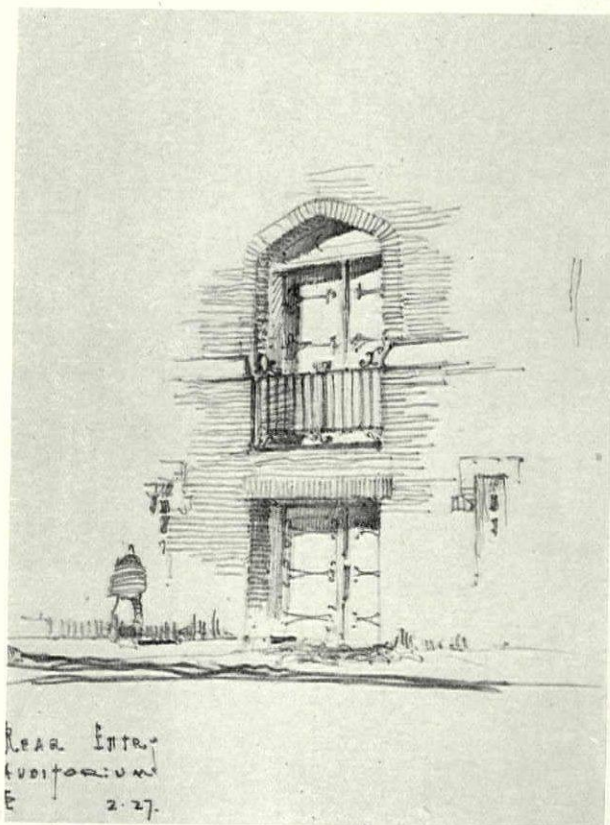
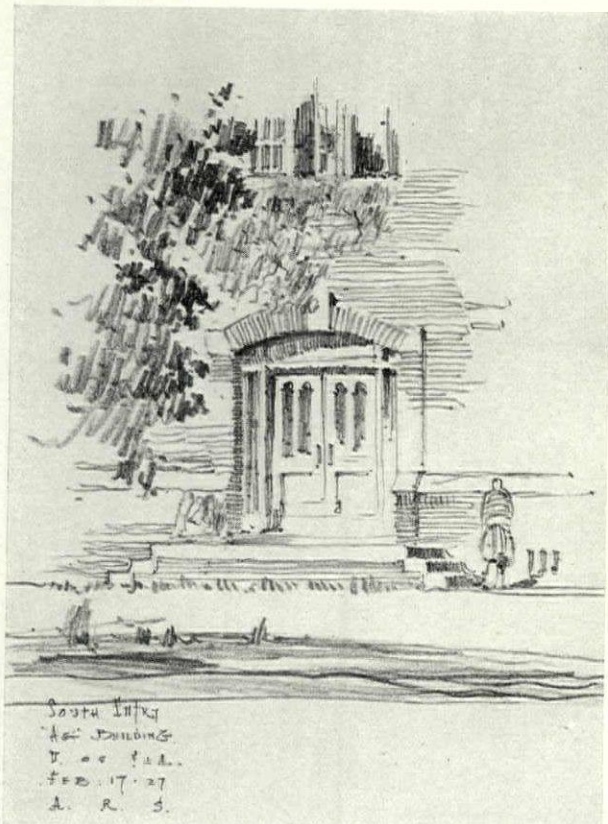
DETAIL OF WINDOW

architectural schools there seems to be a difference between the designs he has created theoretically and the designs of buildings then being built—so that for a time he feels lost. What better filling is there for this seeming gap than the freedom and knowledge to be gained through the practical analysis involved in sketching from many of the typical buildings, small and large, which are the stepping stones in materials and design to the buildings now being built?

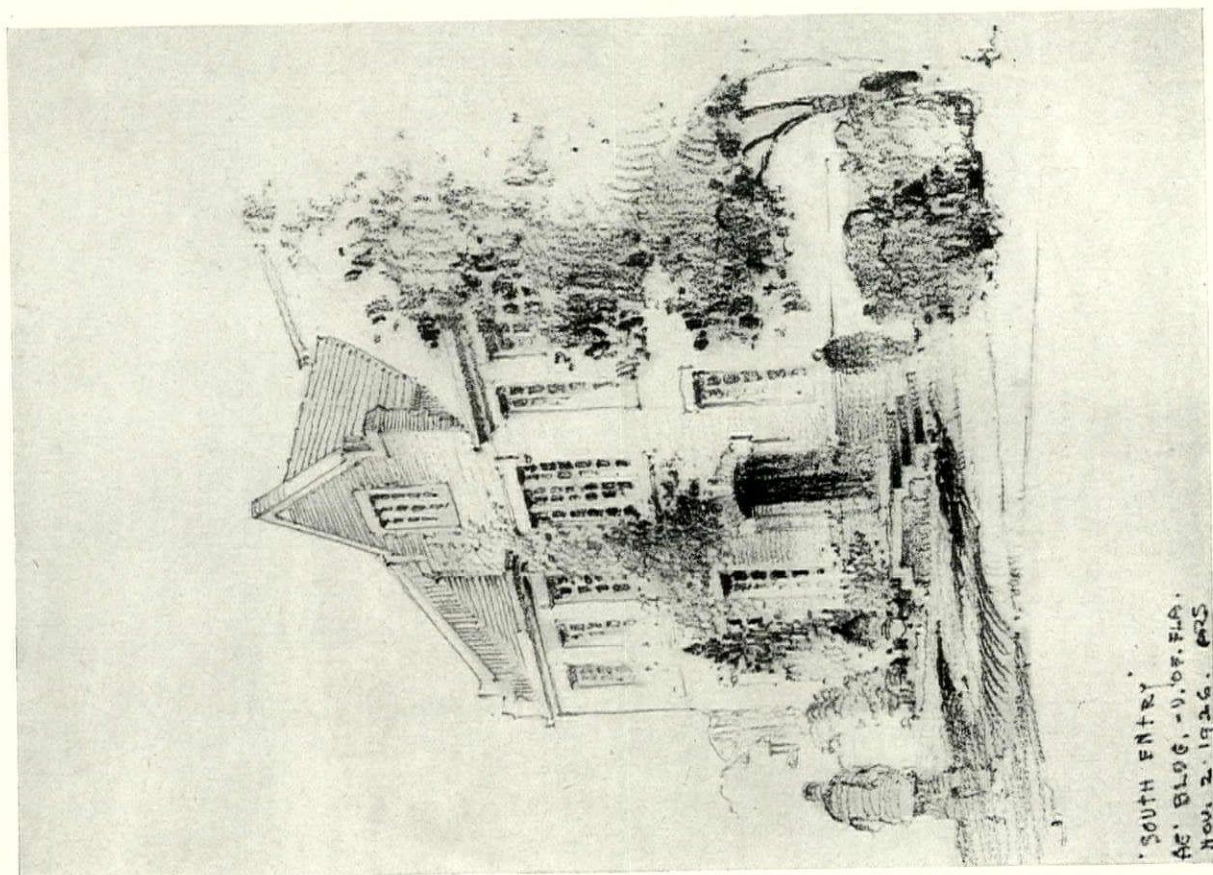
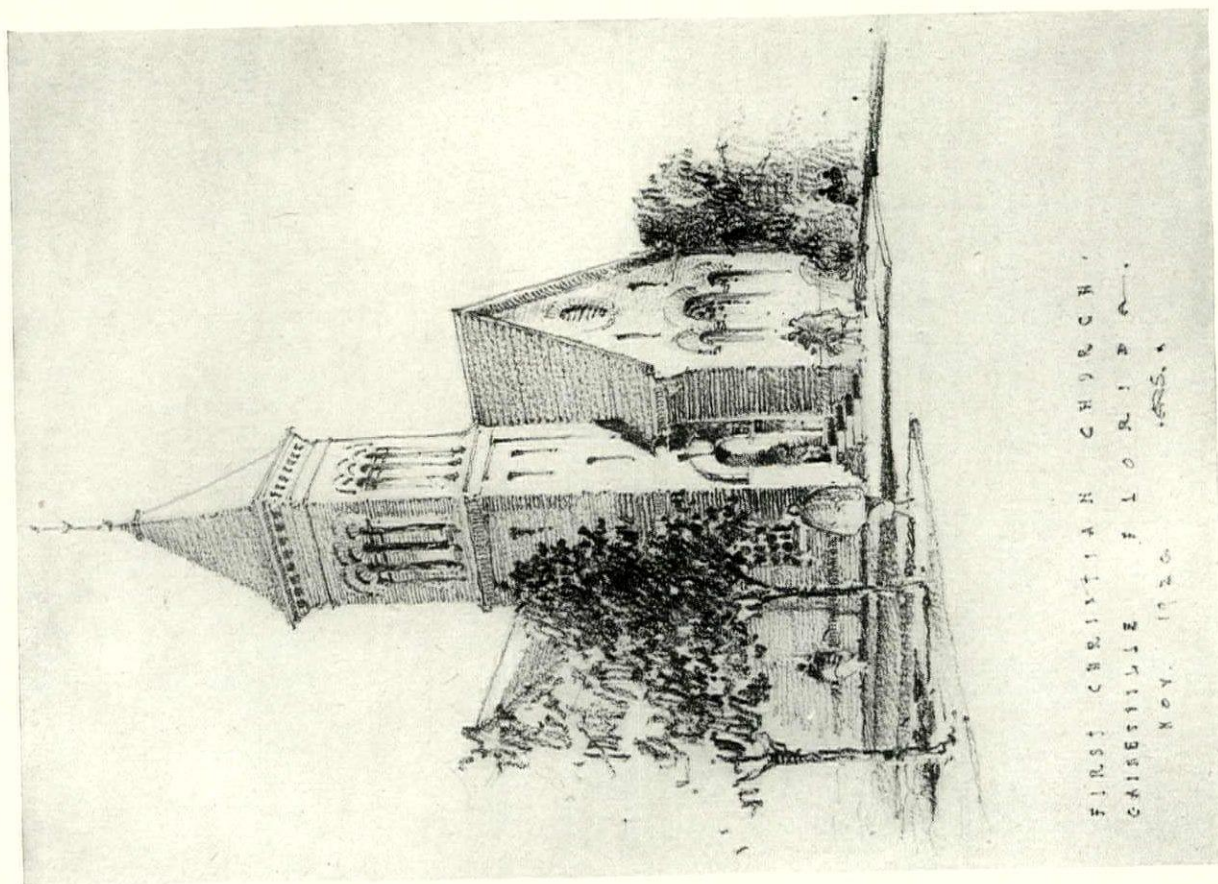
Nearly all beginning students of sketching think they must first acquire a technique—a style of

sky, nor many other bothering questions. A technique or style is a result of sketching; it is a thing which is arrived at and is not the means of arriving.

Because of this false notion—that they must acquire a technique—many students labor at copying sketches done by their favorite sketchers who have really acquired a style of their own through the natural process of sketching. The copying of sketches is a good thing only if done in the proper spirit. Students should copy sketches with the same object in mind as if they were out of doors. Let them first try to



SKETCHES BY ARNOLD SOUTHWELL RECORDING ARCHITECTURAL MOTIVES



PENCIL SKETCHES BY ARNOLD SOUTHWELL—USEFUL RECORDS OF COMPOSITION

SKETCHING AS AN AID TO DESIGN



PENCIL SKETCH BY ARNOLD SOUTHWELL

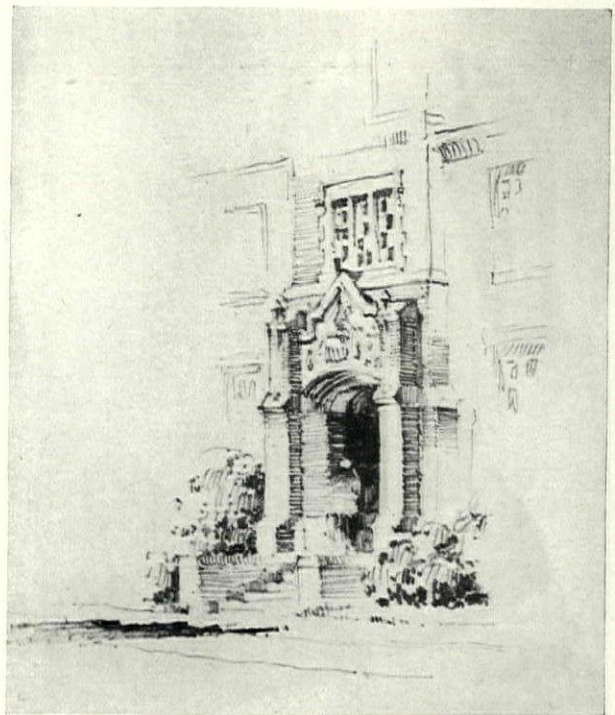
visualize the subject of the sketch in reality—as it probably appeared to the author—and then look for the method used by the author to arrive at his conception of it. Let them discover just why the subject was chosen for a sketch; why certain parts were subordinated and others accented; how this was accomplished by the grouping of tones of varying contrasts. In doing this they would be pursuing nearly the same course as the author probably did before starting his sketch. And one must be satisfied that to copy a sketch is only copying someone else's interpretation of the subject as it appeared to them. 'Tis like second-hand information which, if sincere, is better than none. The main weakness in this procedure is that the student's imagination in visualizing the subject of the sketch in reality is lacking in truth and sincerity.

Much more of real value to the student can be gained by sketching from photographs. This is considered easier than sketching outdoors but the student has to go through the same process as if he were outdoors and the process is the thing. There seems to be, in some quarters, an unwritten law which makes this type of sketching unethical but I hasten to say that I, for one, believe it quite legitimate and also necessary if one is to sketch consistently, as there are very few months when the weather is suitable for outdoor work. Most students have full schedules during the day, and many students have to feel like sketching before actually doing it. When this "feel" comes to them other circumstances prevent it being satisfied. And, while

travelling over the country the question of time enters in—it is hard to "do" a strange city with three or four sketches—much time is wasted trying to locate a worthy subject for an hour's precious time. So to help the student of sketching I suggest that he acquaint himself with a good camera and use it. A small camera can be carried in the pocket and can be used to snap impressions of the subject there isn't time to sketch. By doing this continually one can keep a supply of subjects at hand at all times and when that "feel" comes for making a sketch it need not go hungry for the lack of proper weather, daylight, and interesting subjects. The camera is a big help to the timid student in a big city for obvious reasons. And of course the best subjects to sketch from photographs are subjects of which the sketcher has taken the photograph or at least seen in actuality.

Most sketchers have difficulty in choosing their subjects. If they would go outdoors with the idea of studying design, every building would become a subject of study and the most interesting of them would become subjects for study and sketching—and the thing that would limit their choice would be their appreciation of the design qualities of the buildings. Since the procedure in problems in the design courses taught in our schools has been determined by experienced teachers of Architecture, most students should be willing to follow their lead and choose subjects which compare and parallel the problems given them in their design courses.

I don't want to force upon anyone what I think are the best materials for sketching—everyone for himself on that point. But I do want to say a word



DETAIL SKETCHED BY ARNOLD SOUTHWELL

or two about the size of sketches. In starting the first studies for a design problem many infinitesimal sketches are made—and they are made small to allow the student to see a complete mass quickly and clearly and to automatically free him from details. For these same reasons I suggest that sketches be made on paper that is about four by six inches in size leaving plenty of space around the sketch itself. As the student progresses he will increase this size until he finds the one at which he can work most freely.

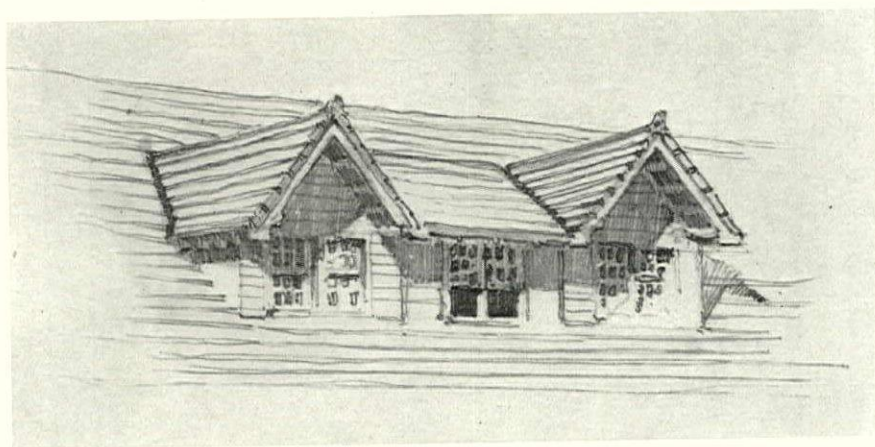
To me there are two important things in the process of making a sketch—not a picture necessarily—but a sketch. The first is the analyzing of the subject before starting to draw at all. This process is similar to trying to gain knowledge from looking at pictures of Architecture—the better and longer you look the more you see—the more you see the more you learn and understand. The second and most important is the making of the “blockout.” The blockout is the foundation of the sketch. It shows the result of all the analyzing and seeing ability of the sketcher. It is the true representation of the form of the subject as the sketcher sees it. It is while blocking a sketch out that the student evinces his understanding of the principles of design as they were applied in the subject—and the process of analyzing and portraying the result of these principles is the object of making the sketch. A blockout should never be considered near enough right, and left to be fixed during the rendering. If, when the sketch is completed, it doesn't represent the true form of the subject it will prove that the subject hasn't been thoroughly analyzed and comprehended. Therefore, little has been accomplished besides practice in mere draftsmanship—and this could have been done indoors. More can be learned through making a well thought out and accurate blockout, even though the finished

sketch is not an attractive display of draftsmanship, than from making a good looking sketch which is fundamentally wrong. So, if the object of sketching is to study the principles of design as they have been applied, the analyzing of the subject and the making of an accurate blockout are the most important parts in the process of making a sketch.

The object of rendering a sketch is to further portray the various parts of the subject. It affords a definite means of showing the combinations of materials as they were used. And, later on, the sketcher uses this process with more freedom for accentuating and subordinating various parts of the sketch in order to obtain an attractive picture. For a beginning student I will say that he can analyse the subject for its contrasting tone values and find enough to give his sketch a picture quality if he desires it. Trees and foliage can be handled simply by drawing their areas correctly and giving them a tone of proper value—that is enough for they form only a frame for the architectural subject. Many books have been written about how to render a sketch.

Yes, very much has been said about “how to sketch” and “what to sketch” but very little has been said about the object of sketching—which really might be more important in the long run. Since no two people could ever sketch exactly alike—and probably wouldn't want to—I believe the stress should be put onto giving them the correct point of view of the subject, leaving the technical process mostly for their own discovery and development as they see fit.

And it has also been written that a sketch is “merely a piece of paper” and most times worthless as such, but the intellectual freedom gained by continuously and consistently going through the process of making sketches is quite different. The process is the thing! The sketcher gains in proportion to the seriousness with which he goes through this process.



SKETCH OF DETAIL BY ARNOLD SOUTHWELL

DRAFTING FOR LANDSCAPE WORK, PART I

By Eugene Clute

THE CLOSE RELATIONSHIP that exists between architecture and landscape architecture is becoming widely recognized. It is now understood by many besides architects and landscape architects that the house and its grounds affect each other reciprocally and that, consequently, the ideal way is to have them designed together. As a result of this new view of the matter on the part of a considerable number of people, the landscape treatment is more often begun at the same time as the planning of the house and the landscape architect now more often collaborates with the architect from the inception of the project.

That the estate is not likely to constitute a perfectly consistent whole if the landscape work is regarded as an after-thought is obvious. The placing of the house, the building of the road by which it is approached, the cutting of existing trees, here and there, the disposal of the earth from the excavation, and many other things that are done in the course of building, affect the landscape development. If these things are done before the landscape work has been planned, it is certain that at least some of them will prevent the making of as satisfactory a scheme as might have been developed under more favorable circumstances. Compromises have to be made in such cases and, at best, unnecessary expense is likely to be involved in doing over things that might have been done better in accordance with a well-studied plan of development. Of first importance is the placing of the house in such a way that it may be made part of a well designed scheme of landscape treatment. Of course, where the house is already built, and even where the landscape work is not as well designed as it should be, it is possible to achieve admirable results, but it is much better that the design for the house and the design for the grounds be studied at the same time and that the

ideas for both grow together from the beginning.

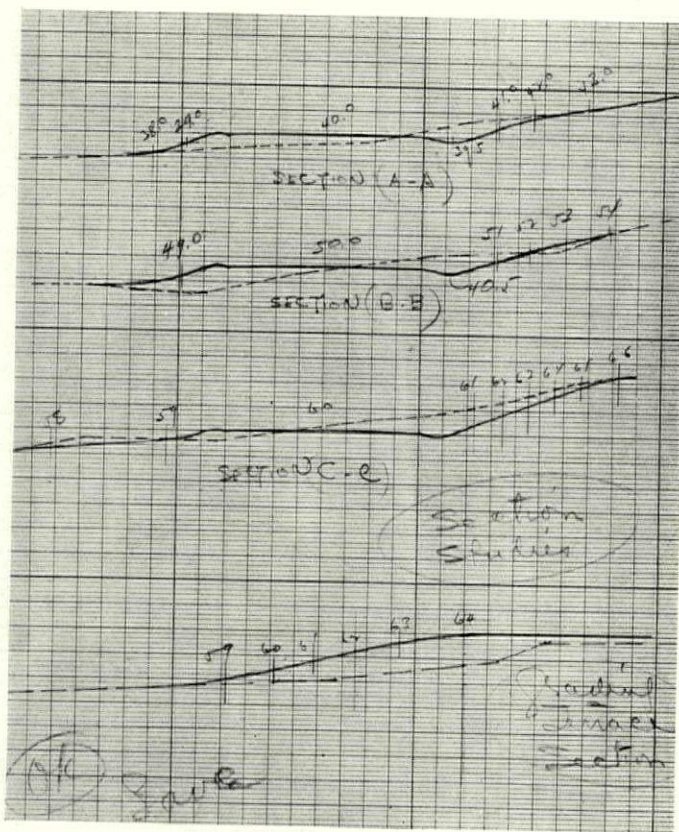
For one thing, the thorough study of the terrain that must be made as a basis for the landscape treatment usually brings out facts that have a strong bearing upon the placing of the house, thus affecting its design. Then, too, when the arrangement of terraces, gardens, and so on has been decided upon in advance, the architect can plan the rooms to open upon these landscape features or to command the best views. The designing of the landscape treatment may even result in bringing the entrance roadway to the site of the house on some other side than would otherwise

have been chosen as the entrance front. The survey may reveal the possibilities of a winding road, let us say, finding its way among the inequalities of the surface of the ground and in and out among fine trees, when no such possibility suggests itself to the architect or the owner as the result of a mere tour of inspection of the property.

The topographical map brings the whole place down to small scale, puts it all under one's eye at the same time, while it gives exact information, by means of the contour lines, as to the character of the existing surface,—here are contour lines close together indicating a

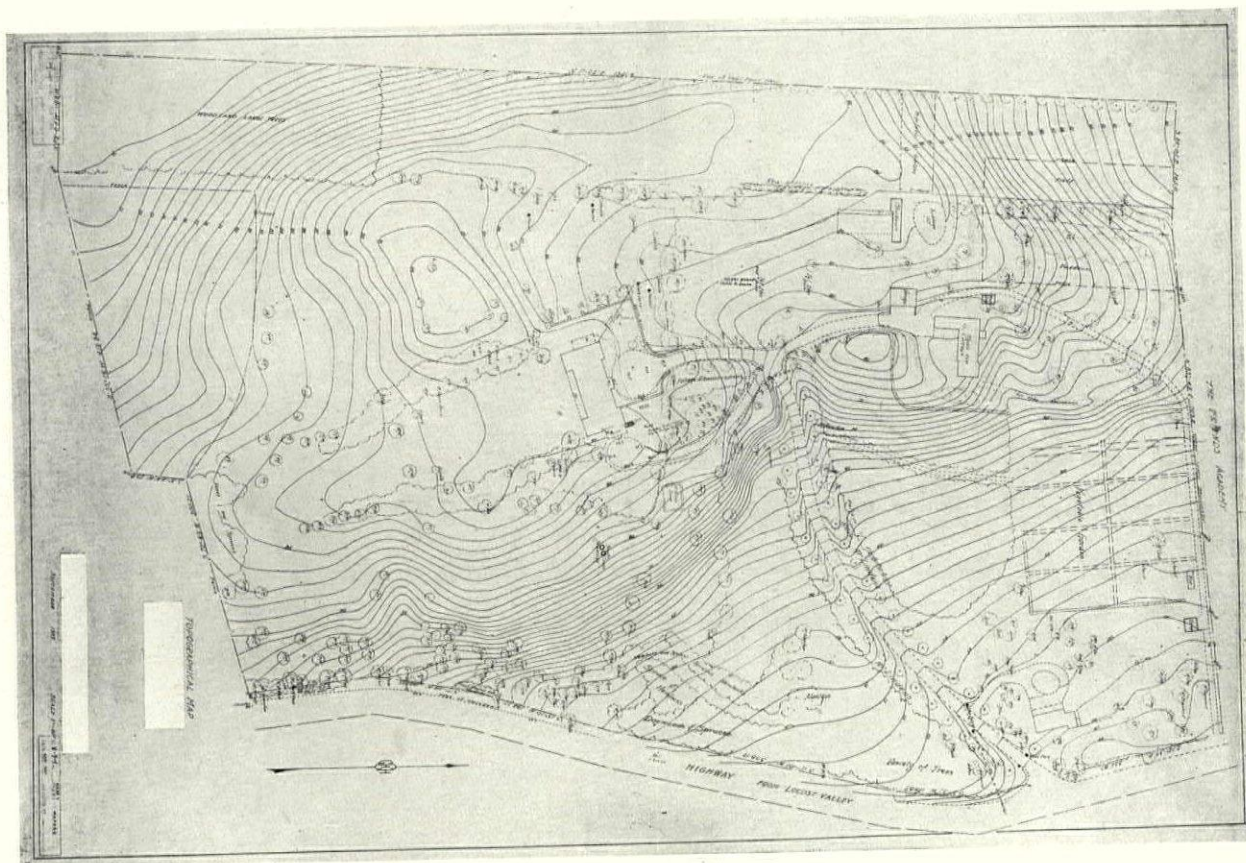
steep declivity, there are lines far apart telling of a relatively level area, revealing much that cannot be seen on the property usually because one cannot obtain a perfect general view and because existing shrubbery and trees often conceal the irregularities and falsify the contour of the ground to a greater or less degree. Besides giving the contours, the topographical map, if properly made as a basis for landscape work, gives exact information concerning streams, bodies of water, and existing trees. In the case of the trees it gives the diameter of trunk and the species.

Though it is often found convenient to employ an engineer who lives near the property to make the

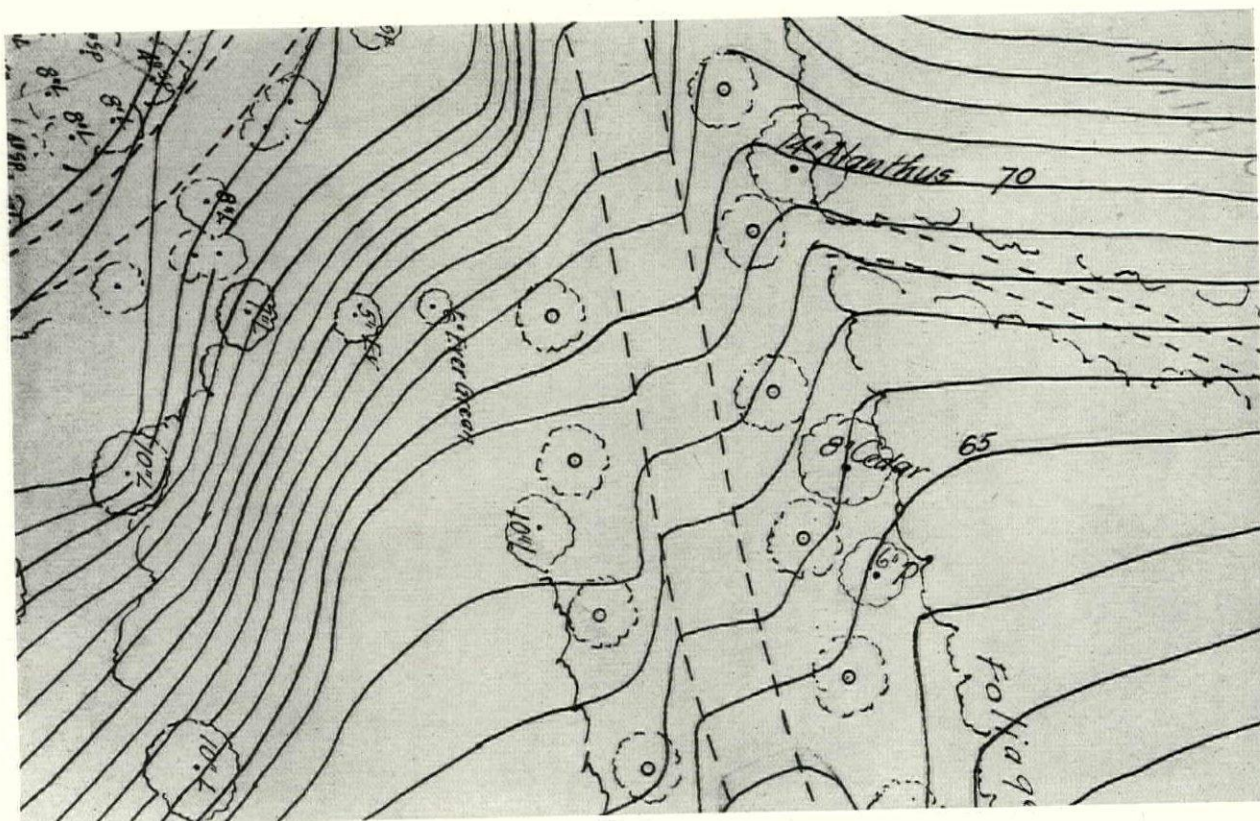


SKETCH STUDIES FOR GRADING SECTION

PENCIL POINTS



SURVEY OF AN ESTATE PREPARATORY TO IMPROVEMENT



DETAIL OF THE ABOVE SURVEY REPRODUCED AT EXACT SCALE OF ORIGINAL DRAWING
FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

survey, the result will be of little value for the purpose of landscape work unless the engineer knows what information to get. He must be acquainted with the requirements for this special kind of survey. For this reason it is usually preferable, where possible, to have surveys made by an engineer who is regularly retained for this work or who is a member of the organization. Accuracy is one of the prime requisites of a survey and of the topographical map that records it. Inequalities of the ground, slight slopes, and other irregularities that seem negligible to the unpracticed eye make a difference. An area that appears level at a casual glance may, in reality, slope a foot or two in the course of the length of some landscape feature. This is decidedly enough to count in the design.

The scheme of landscape treatment is based on the topographical map, which is commonly spoken of as the "survey." A rough sketch study for the general plan of the improvement is made in pencil on tracing paper laid over the "survey." Frequently this rough sketch plan is tinted with colored pencil or otherwise. Next a more carefully drawn preliminary general plan is made on tracing paper and colored. Rough studies of proposed treatments of parts of the grounds, in the form of pencil sketches, are made and developed into carefully drawn pictures to be shown to the client.

After consultations with the client and further study in the drafting room have carried the scheme to a fair degree of definiteness the general plan is put into the form of a carefully prepared working drawing, made on tracing cloth, usually, and inked in. On the back of this drawing, the contour lines, transferred from the topographical map, are sometimes drawn in red ink and the existing trees are indicated by dots in black ink. In this way the basic information is recorded where it is not subject to obliteration by the erasures that are frequently necessary on the face of the drawing; it is always available and unchanging.

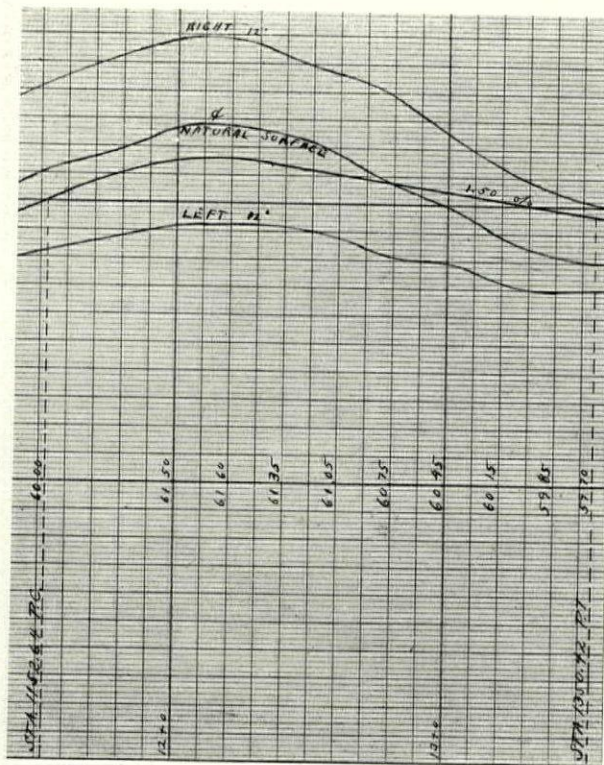
The studies for the general plan and the general plan itself are made at the scale of the topographical map, usually either $1''=40'-0''$ or $1''=20'-0''$ (they are traced over it as a matter of fact). The horizon-

tal dimensions on the general plan are given in feet and inches, while the heights (grades or elevations) are marked in feet and decimals of a foot. This is convenient and makes the reading of the drawing easier and more certain, for horizontal dimensions and vertical measurements are not likely to be mistaken the one for the other. While dotted lines in red, usually on the back of the plan, represent the existing contours, the proposed contours are represented by full lines in black ink on the face of the drawing. Existing trees are represented, usually by solid dots in black on the back of the drawing. New trees which it is proposed to introduce are indicated on the face of the drawing usually by black ink circles.

The various features of the grounds such as the

treatment of the area about the house, the tennis court, swimming pool, flower garden, and so on are shown on the general plan by simple indication suitable to the relatively small scale of the drawing. The planting is also indicated in a simple, open manner.

On page 282 is shown a typical survey. The illustration in the upper part of the page is a reproduction, very much reduced, of the entire drawing, while the illustration in the lower part of the page is a reproduction of a portion of this topographical map at the exact size of the original drawing, printed here for the purpose of showing the manner of indication. At the top of page 284 is shown the rough sketch



PORTION OF A ROAD PROFILE

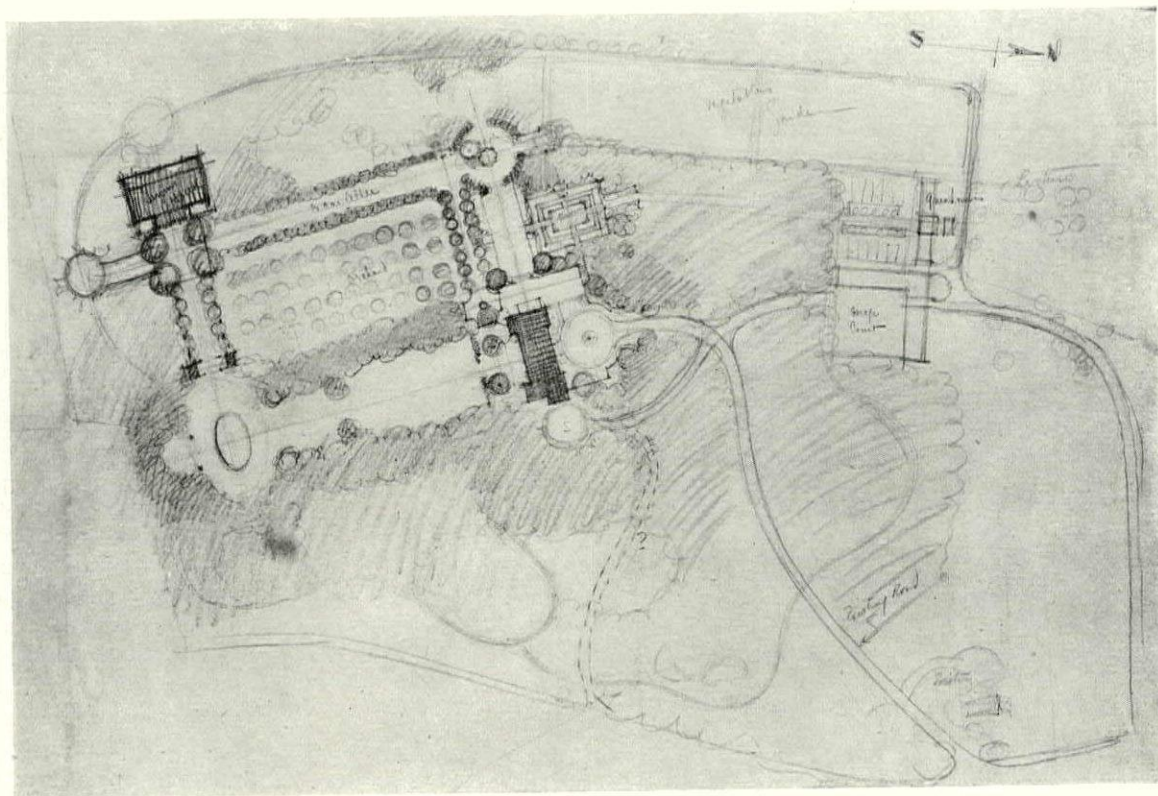
plan for the improvement of the same property and below it a preliminary study of the same scheme more fully and carefully drawn and colored in crayon. On page 285 is shown the general plan, the whole drawing being shown at reduced size above, and a portion at the size of the original, below.

In order to show a different technique another type of preliminary plan for an improvement is shown on page 286 and a portion of this plan is reproduced at the size of the original, on page 287.

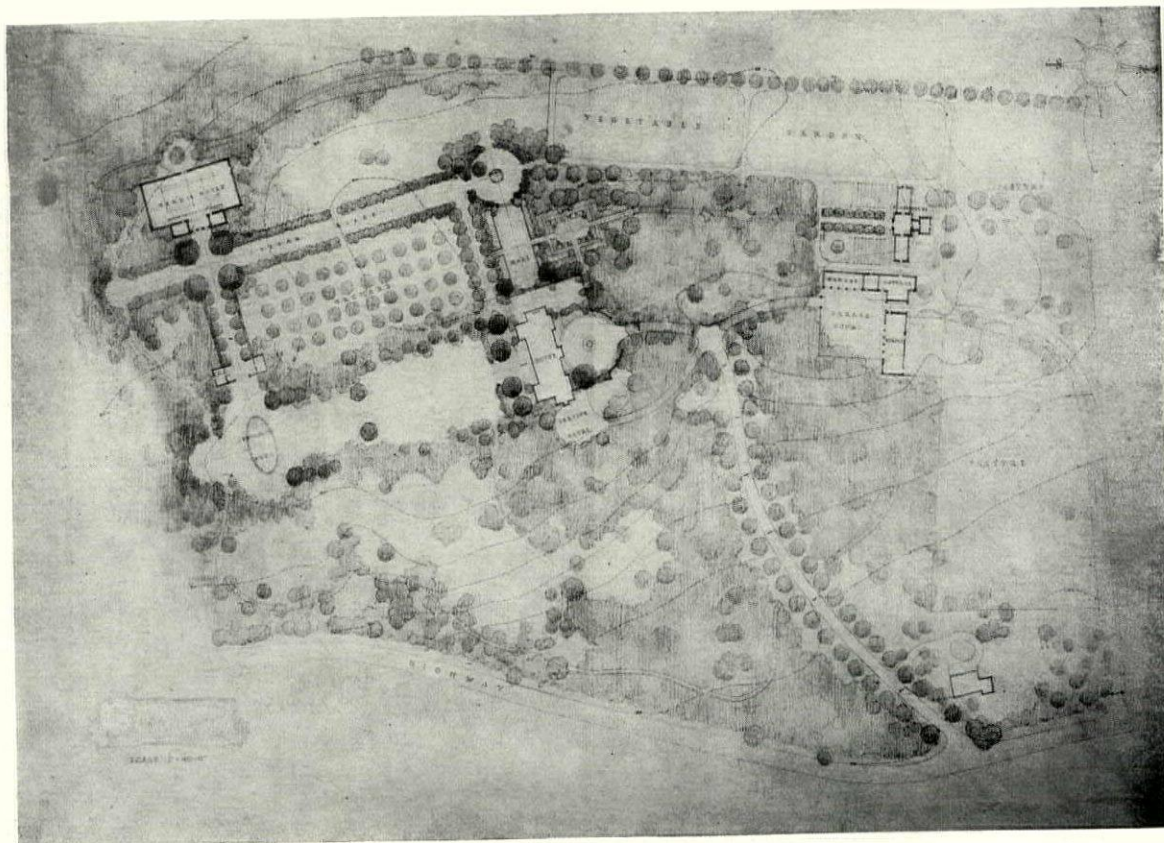
The further progress of the drafting room work including all of the various kinds of studies, preliminary and working drawings, will be gone into in detail later. It seems well before we have gone

(Continued on page 320)

PENCIL POINTS

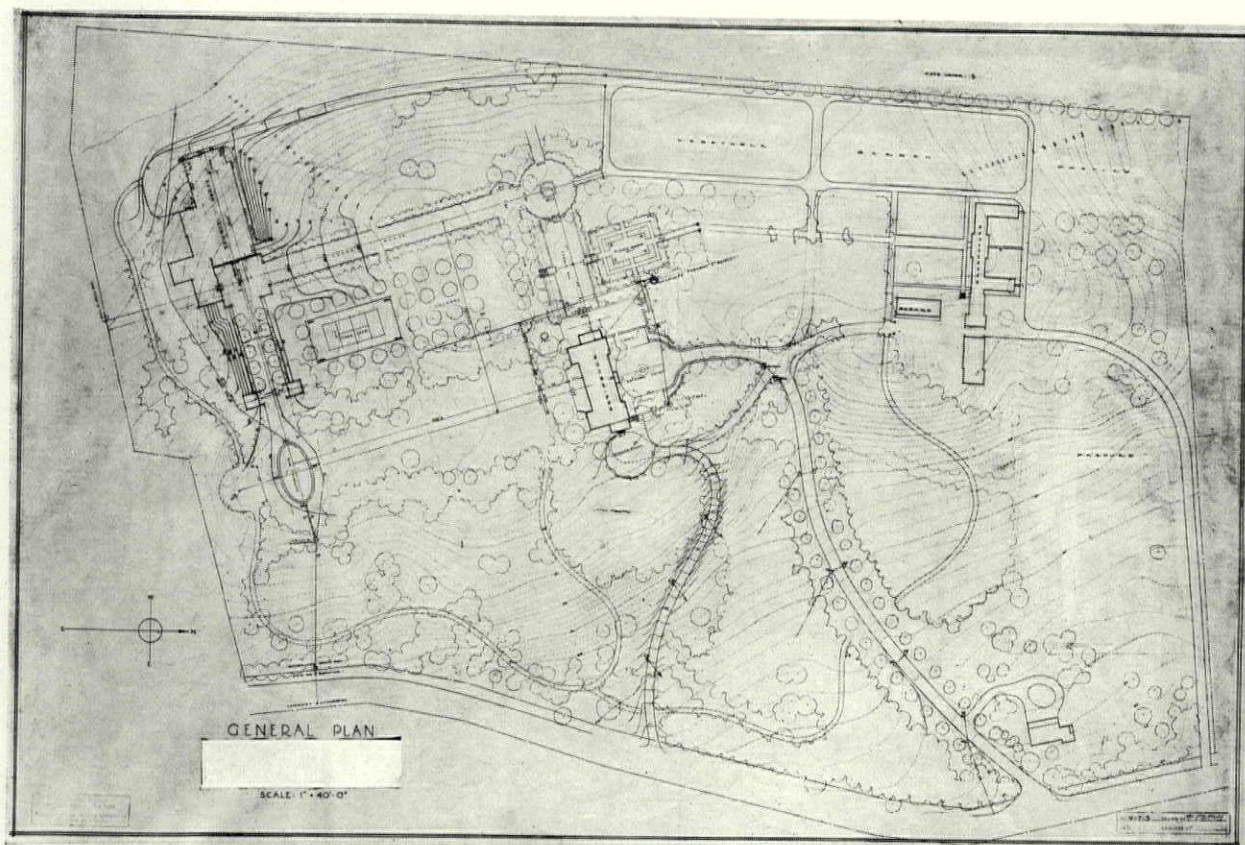


ROUGH SKETCH STUDY FOR IMPROVEMENT OF ESTATE SHOWN BY SURVEY (P. 282)

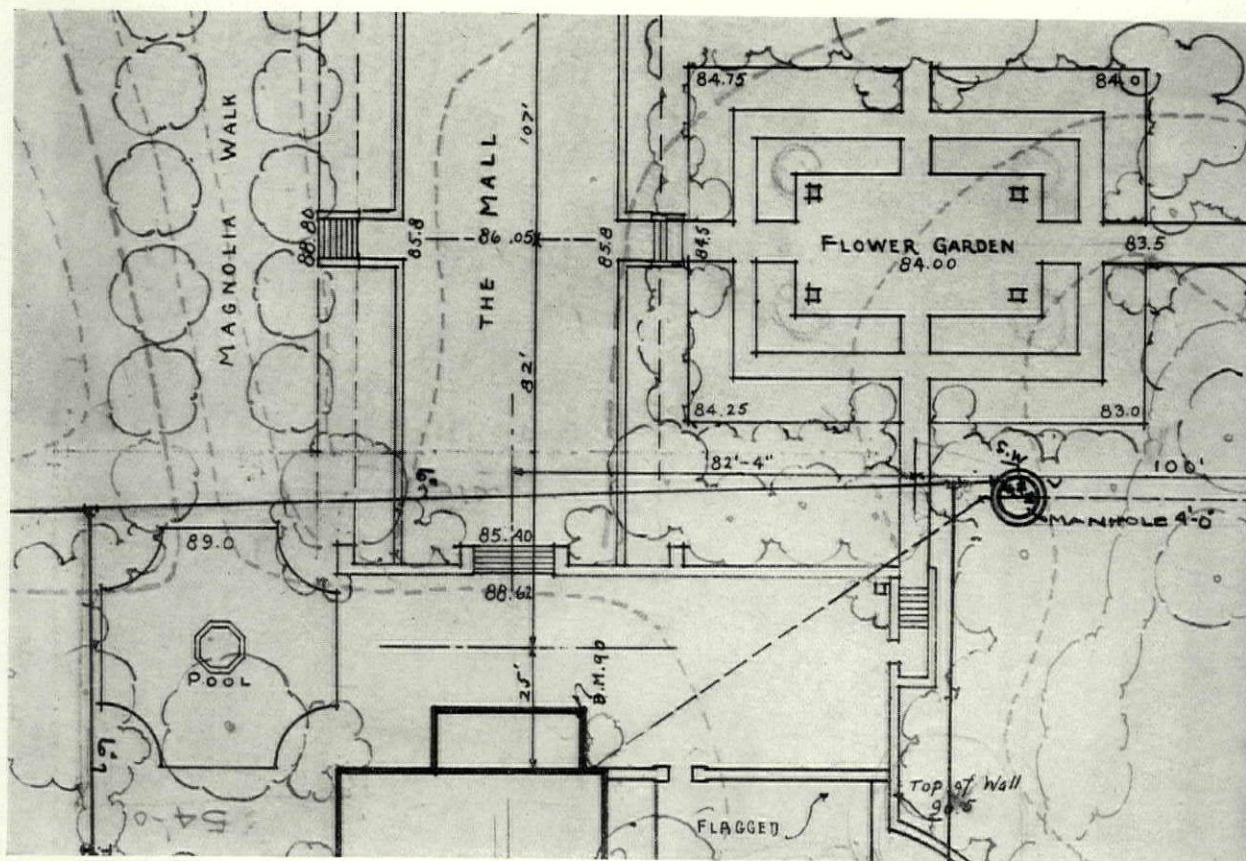


DEVELOPMENT OF STUDY AT TOP OF PAGE, DRAWN WITH BLACK AND COLORED PENCILS
FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

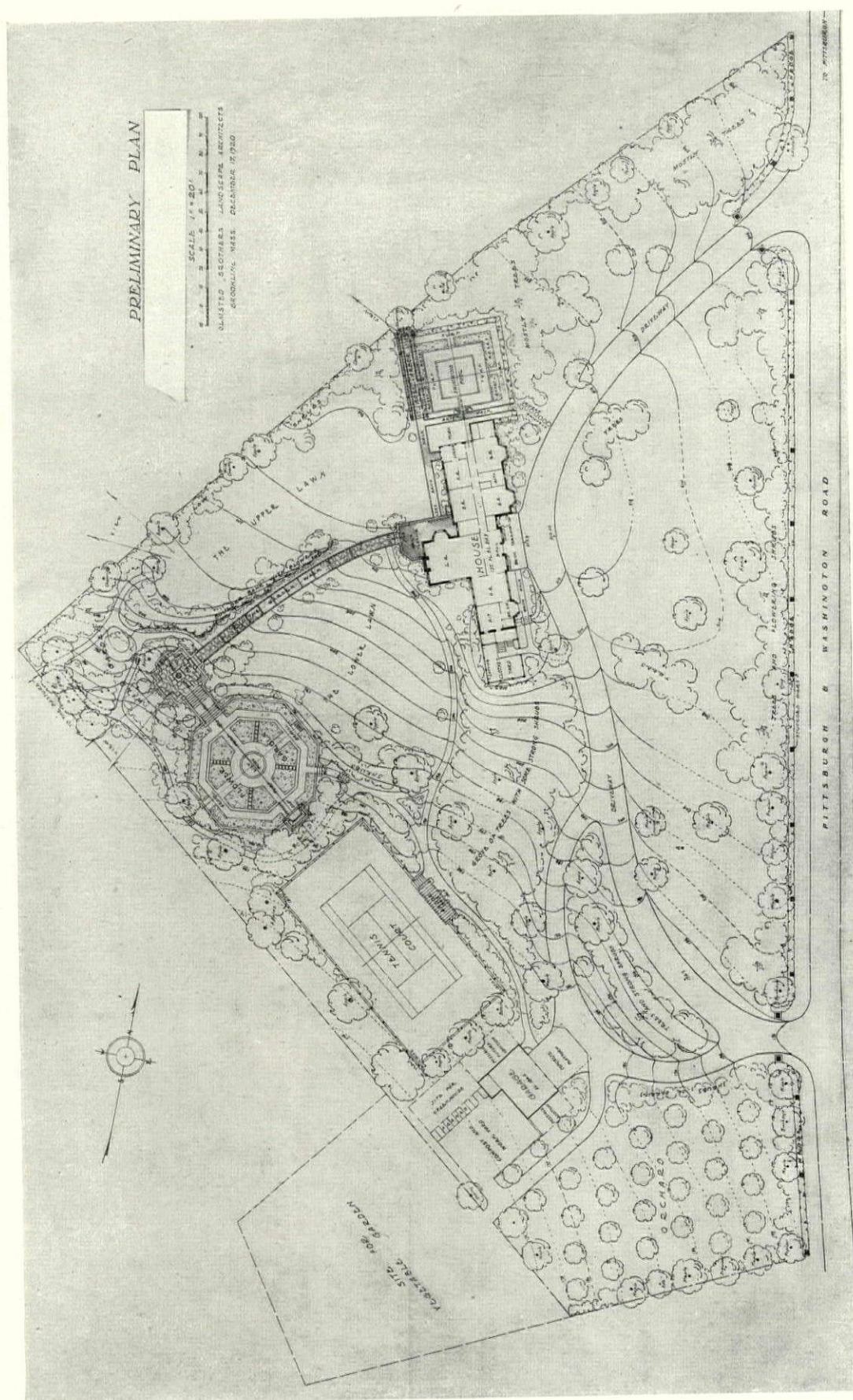
DRAFTING FOR LANDSCAPE WORK

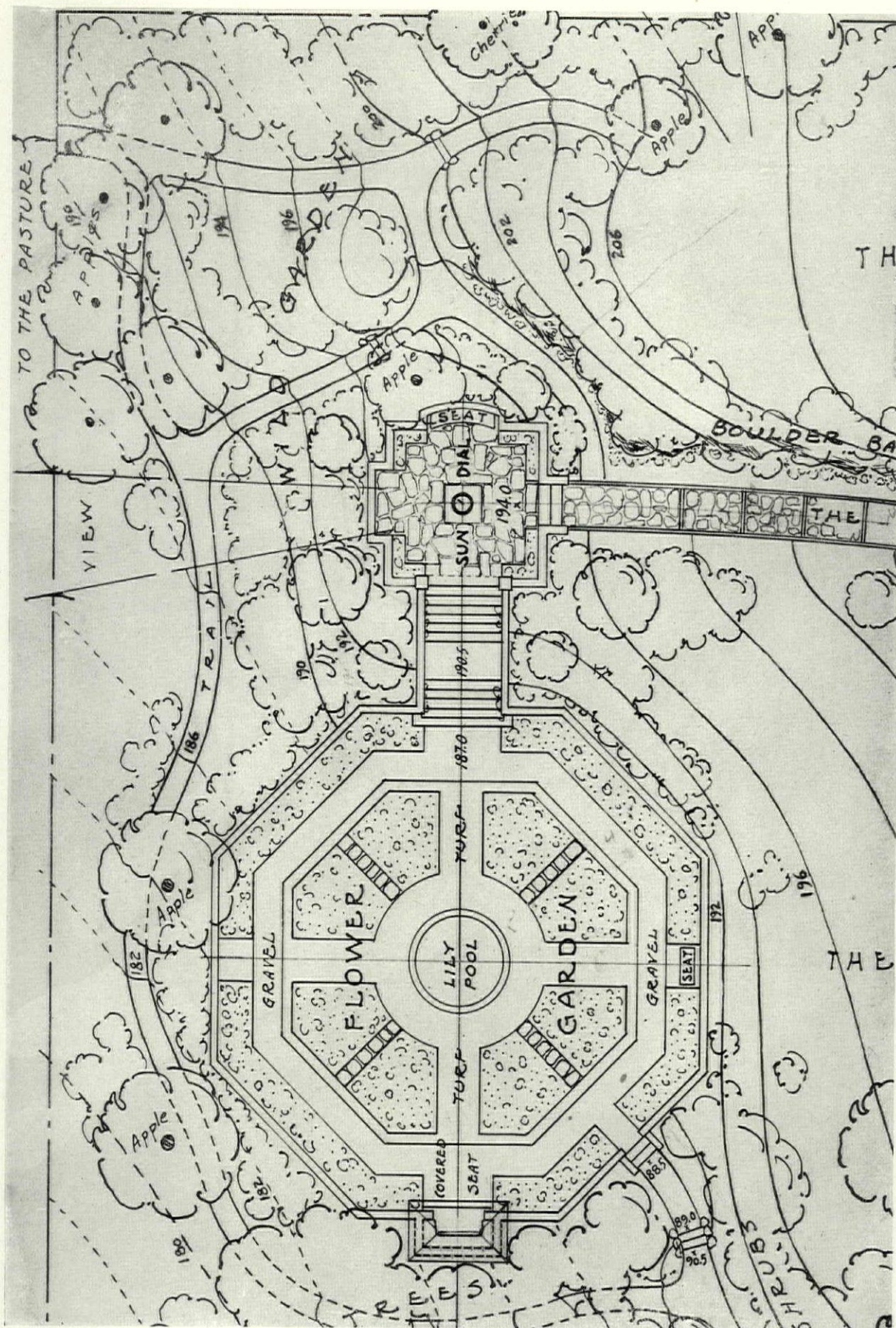


GENERAL PLAN FOR IMPROVEMENT OF ESTATE (SEE STUDIES OPPOSITE)



DETAIL OF ABOVE PLAN REPRODUCED AT EXACT SCALE OF ORIGINAL DRAWING
FERRUCCIO VITALE AND ALFRED GEIFFERT, JR., LANDSCAPE ARCHITECTS

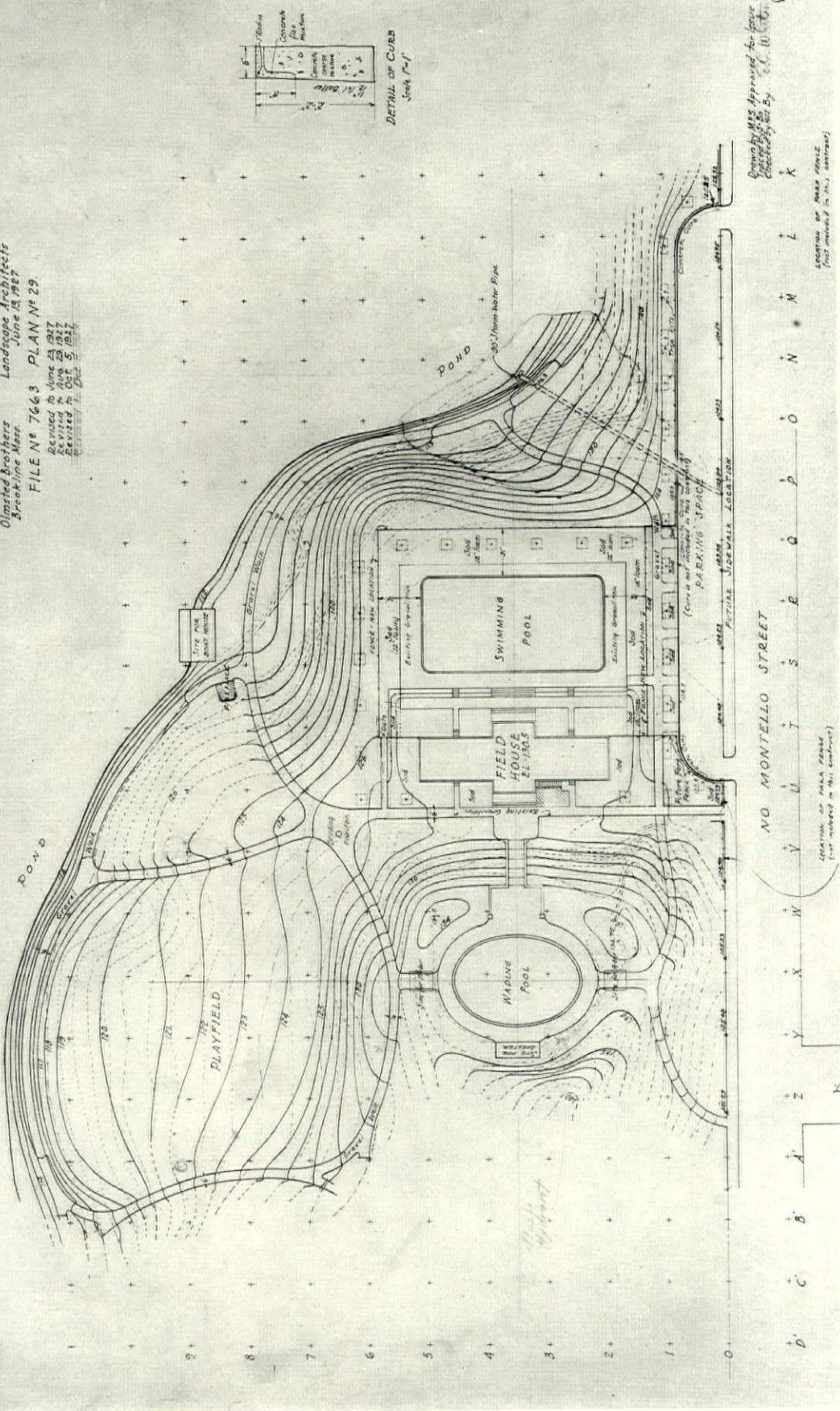




DETAIL OF DRAWING SHOWN OPPOSITE—REPRODUCED AT EXACT SCALE OF ORIGINAL DRAWING

PLYMOUTH COUNTY DEVELOPMENT CO.
BROCKTON-MASSACHUSETTS
GRADING PLAN FOR CHILDREN'S PLAYFIELD
AND VICINITY OF SWIMMING POOL

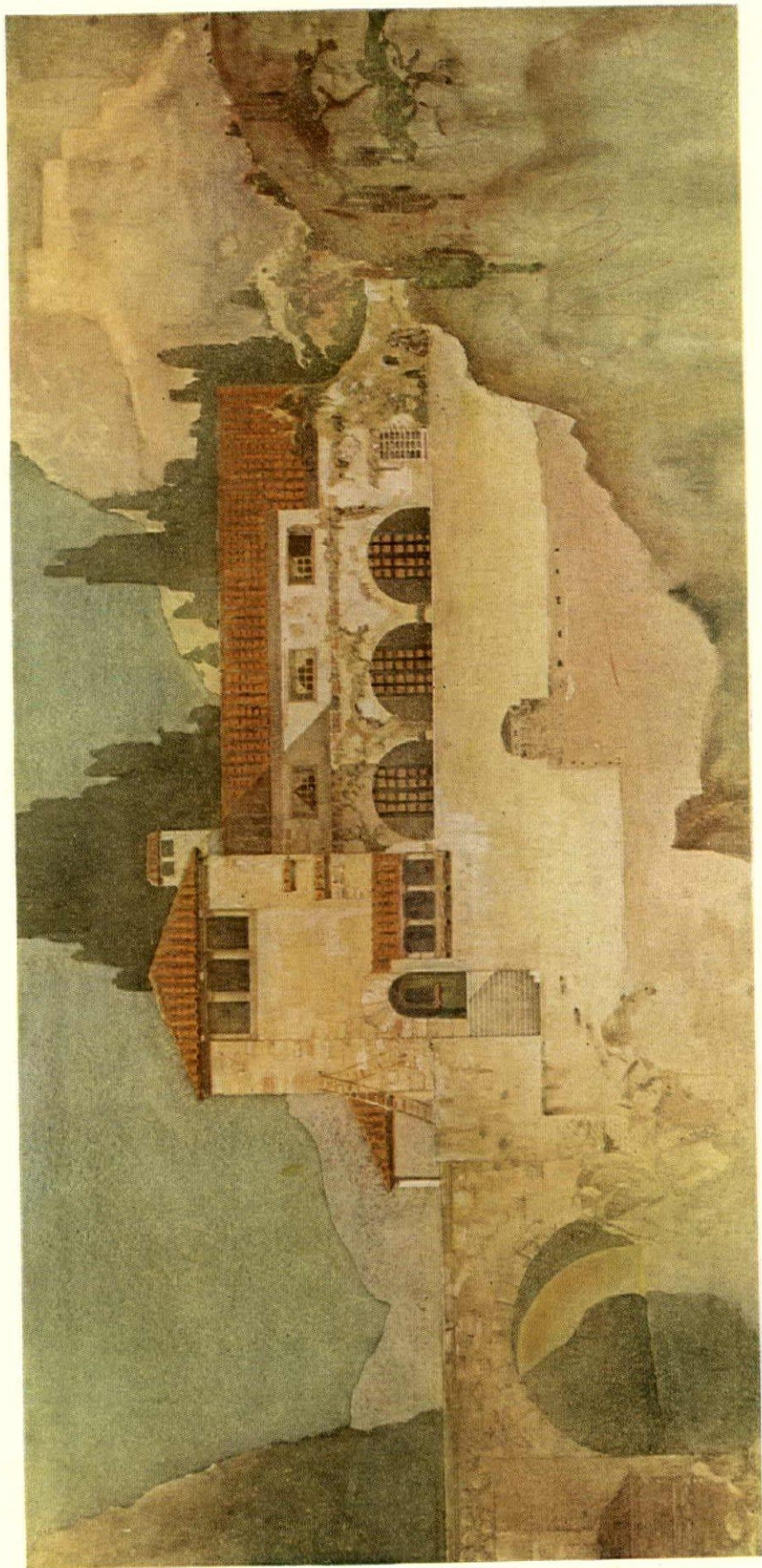
SCALE 40'-1" = 1'-0"
Olmsted Brothers
Brookline Mass
June 13, 1927
FILE No. 7663 PLAN No. 29
Revised to June 23, 1927
Revised to Aug. 23, 1927
Revised to Oct. 5, 1927



GRADING PLAN FOR CHILDREN'S PLAYFIELD—OLMSTED BROTHERS, LANDSCAPE ARCHITECTS

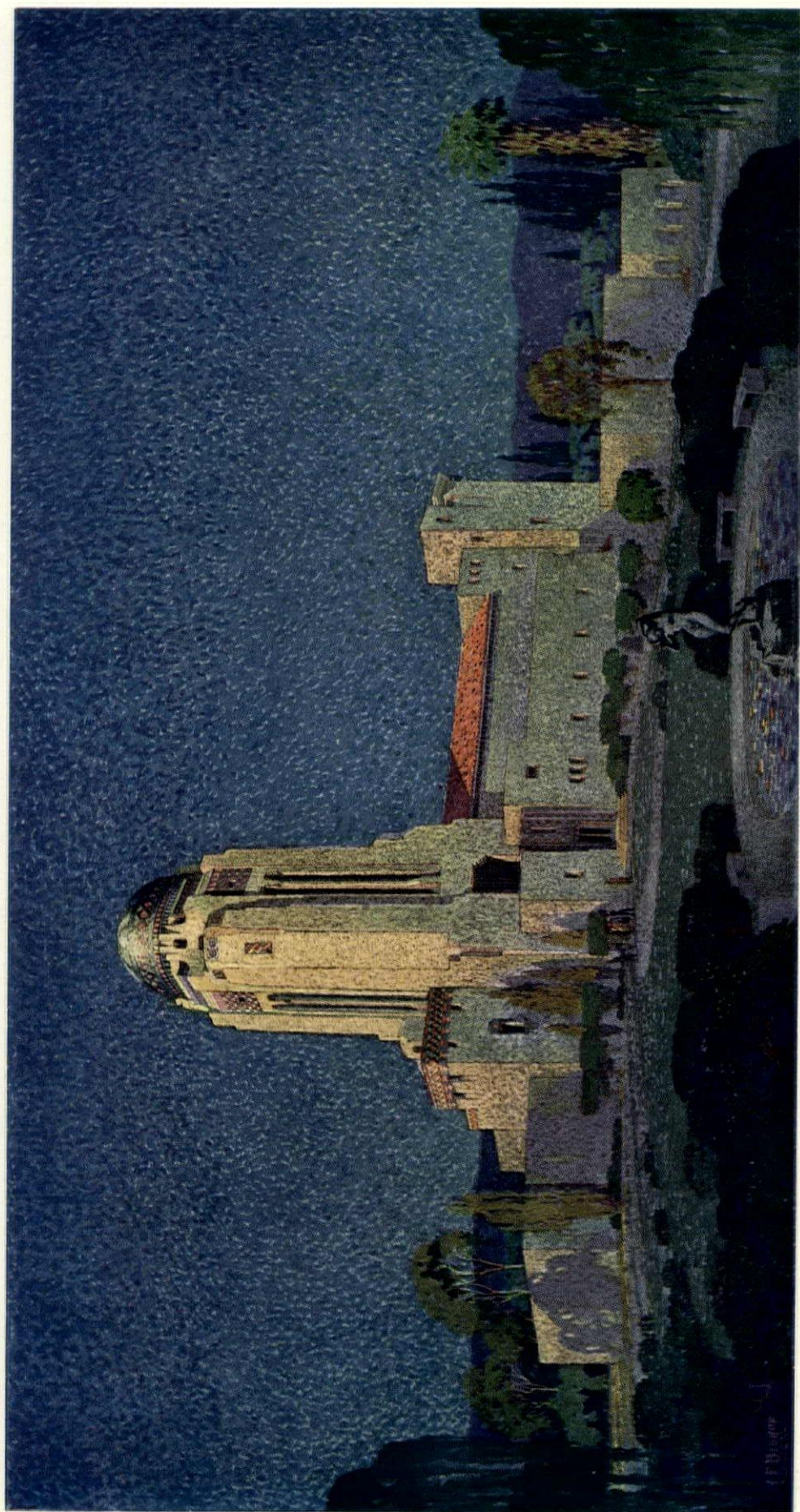
PENCIL POINTS SERIES of COLOR PLATES

This drawing by William Gillette is one of the best rendered projects submitted in recent B. A. I. D. competitions. It was drawn on Paragon paper in pencil and then completely rendered in water color with very strong values and color contrasts. Over this two separate sprays of Chinese white were applied, one mixed with several yellows and the other with emerald green. This spraying gives the architecture a unified tone and the various colors show through. However, it kills the dark values in the architecture and it was necessary to render the building again. The dark values were restored by taking out the spray with water and a brush. Finally high lights, such as the tiles of the roof, were added and the elevation was generally snapped up. The original size of the portion of the drawing we have reproduced was $36\frac{3}{4}" \times 17\frac{3}{4}"$.



ELEVATION FOR A TOLL HOUSE ON A BRIDGE HEAD—CLASS B PROJET OF THE BEAUX ARTS INSTITUTE OF DESIGN

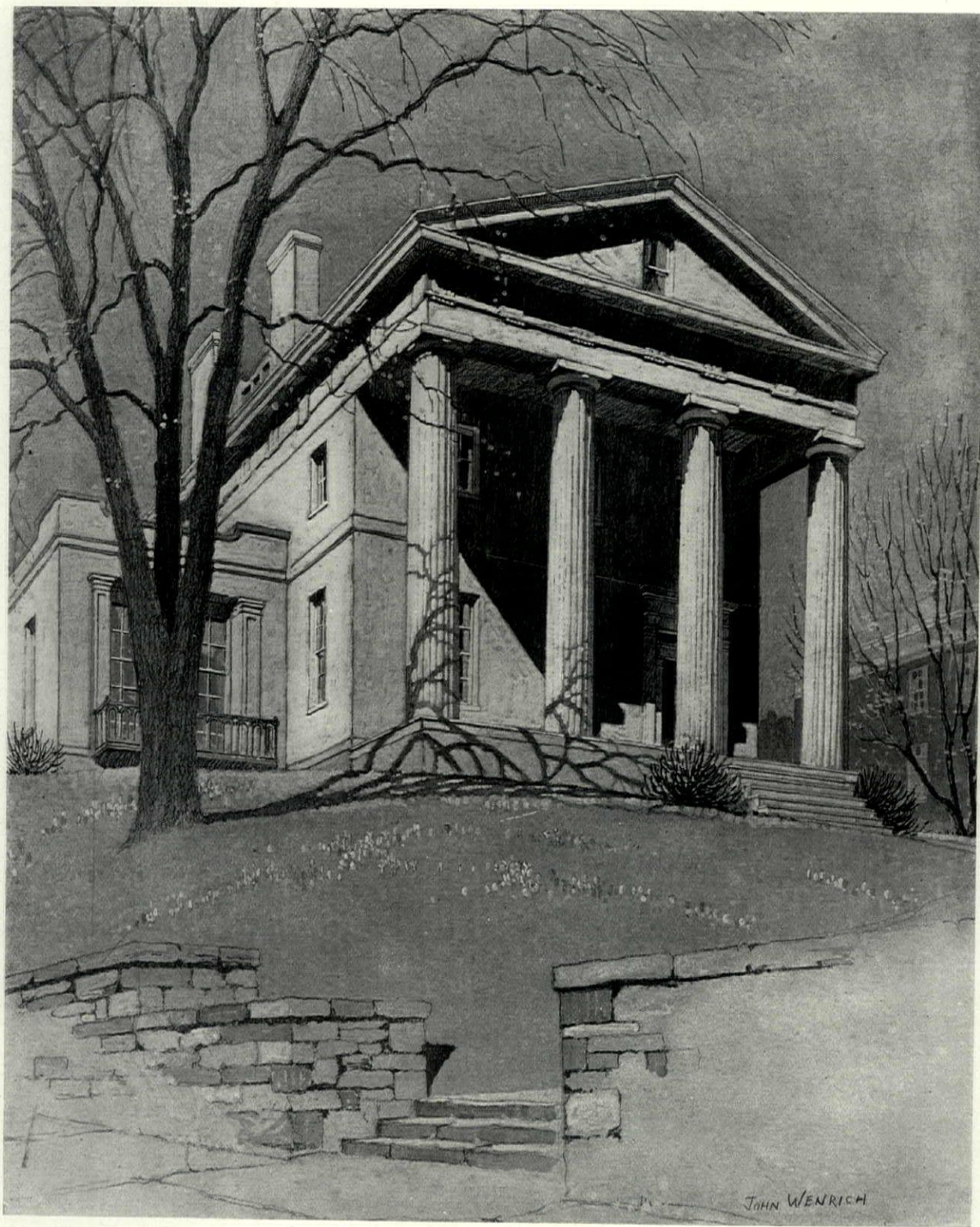
WATER COLOR RENDERING AND DESIGN BY WILLIAM N. GILLETTE OF YALE UNIVERSITY



PROPOSED ART INSTITUTE FOR PASADENA, CALIFORNIA—CLARENCE S. STEIN, ARCHITECT
RENDERING IN OPAQUE WATER COLOR BY H. RAYMOND BISHOP

PENCIL POINTS SERIES of COLOR PLATES

The original drawing from which this plate was reproduced was made on a large sheet of illustrator's board and measured 44" x 24". It was made over a pencil layout and both transparent and opaque water colors were used. A transparent wash of Antwerp Blue was first run over the entire sheet and a second wash of a mixture of Antwerp Blue and Rose Madder was run over the building and foreground. Opaque color was then applied with a stippling technique to work up the lights and the sky leaving the shadows as transparent color. The mingling of small spots of different pigments gives to the whole drawing a pleasant vibration which could not be obtained with simple washes alone.



RENDERING IN PENCIL AND WATER COLOR BY JOHN C. WENRICH
OSGOOD HOUSE, LIVINGSTON PARK, ROCHESTER, NEW YORK

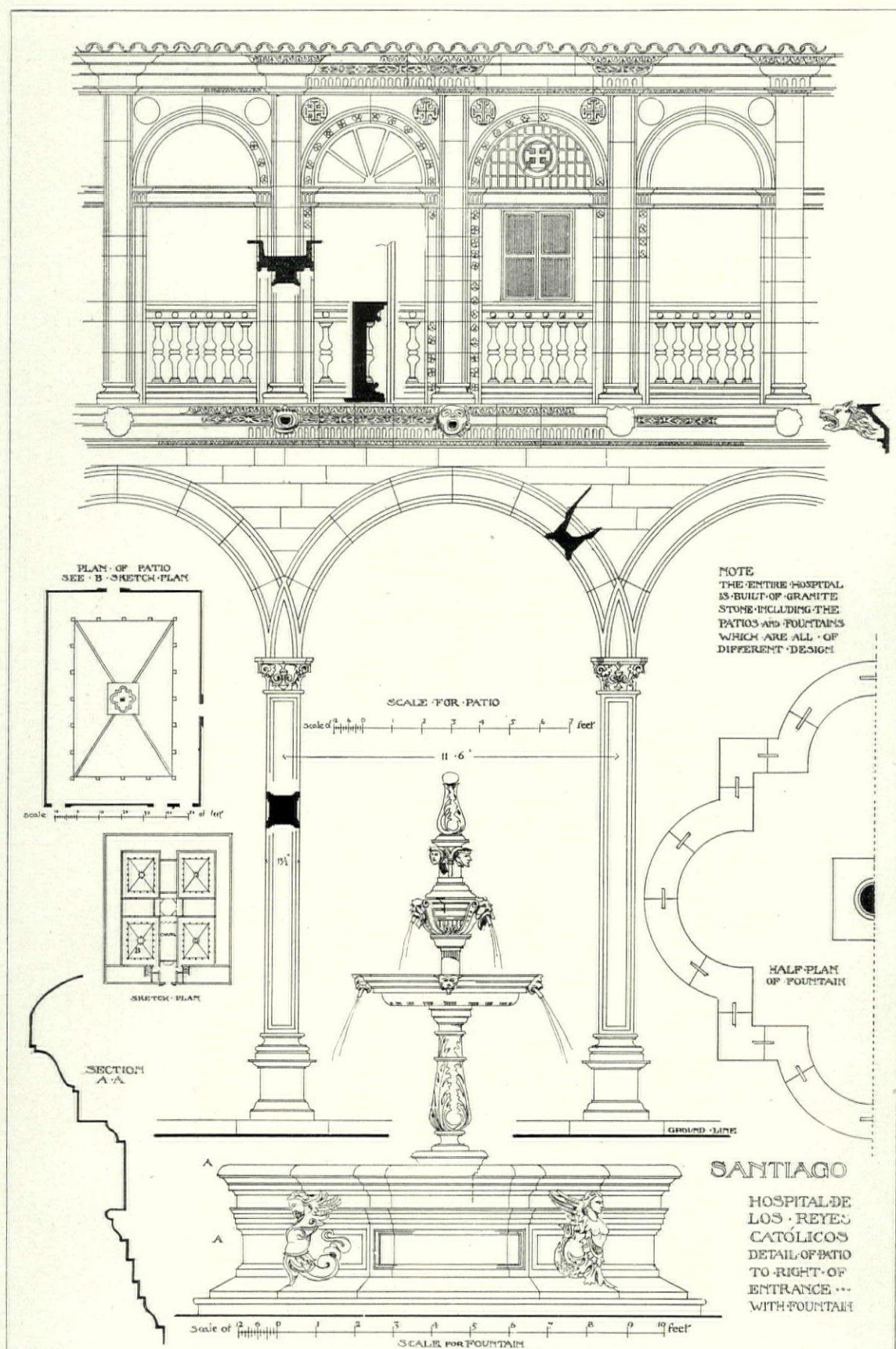
PENCIL POINTS

PLATE XVII

VOLUME IX

NUMBER 5

This plate shows a rendering, by John C. Wenrich of Rochester, New York, of one of the best examples of the Greek revival in that part of the country. The original drawing in color, was made on a light warm gray paper 18¾" x 23" in size. A finished pencil drawing was first made and the shadows were then put in with transparent color. After this, the sky and the portions in sunlight were done with opaque color.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PENCIL POINTS

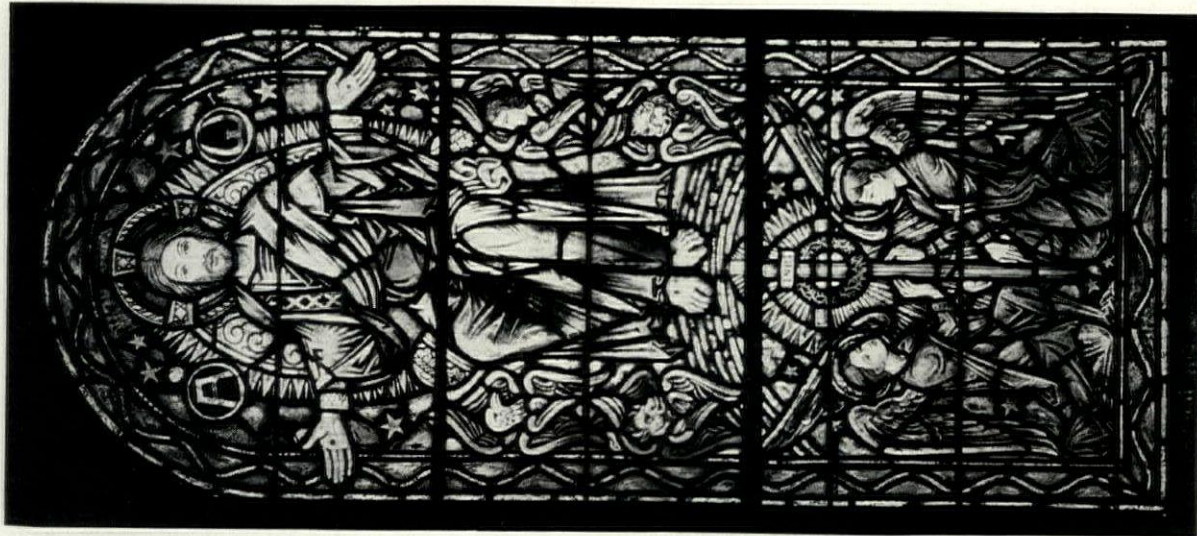
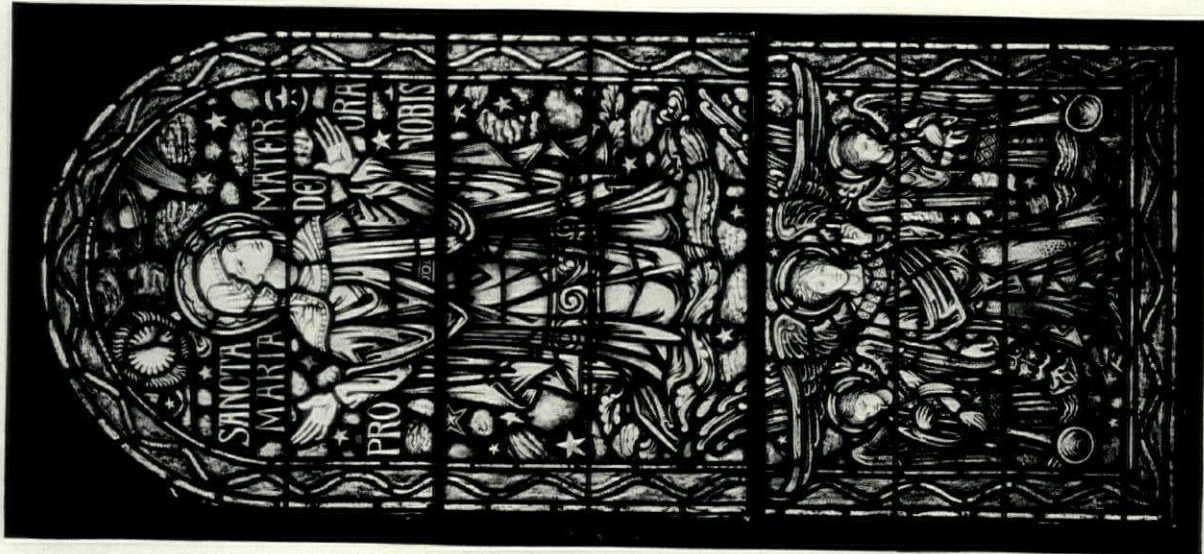
PLATE XVIII

VOLUME IX

NUMBER 5

"The plan of this great building (a small sketch of which is given on this plate) is similar in many respects to that of the Hospital of the Holy Cross at Toledo. It was designed by the same architect, Henrique de Egas, and like the Toledo example it is in the form of a cross. Of the four patios, the elevation shown in this plate is probably the best and purest in style. It is built of a hard grey granite, and the design and ornament seem appropriate to the material. The two inner patios are Rococo in style, with Doric columns, and have central fountains of the same period."

ANDREW N. PRENTICE



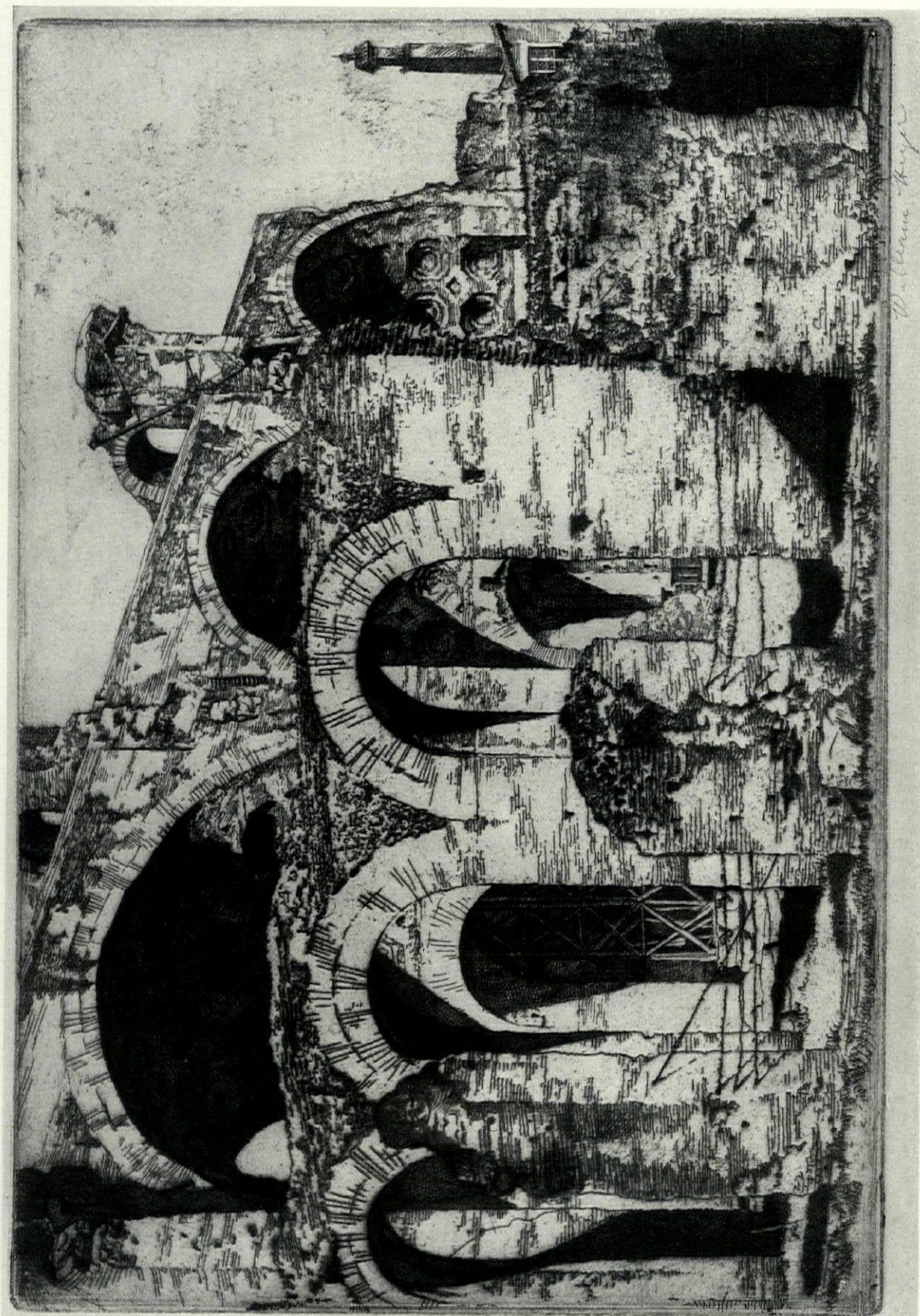
STAINED GLASS WINDOW IN THE LOMBARDIAN STYLE DEPICTING "THE LAST JUDGMENT"
 DESIGNED BY A. L. BRINK FOR CHURCH OF ST. ANTHONY OF PADUA, JAMES W. O'CONNOR, ARCHITECT

PLATE XIX

VOLUME IX

NUMBER 5

On this plate there is shown a stained glass window recently completed for the organ loft of the church of St. Anthony of Padua in New York. The window was designed and executed by Mr. A. L. Brink for James W. O'Connor, the architect of the building. The treatment of the design, in order to harmonize with the architecture of the church, was kept simple, and the color was made very rich. Each panel of the window measures 38" in width and 91" high.



FROM AN ETCHING BY WILLIAM HEYER
BASILICA OF CONSTANTINE, ROME

PENCIL POINTS

PLATE XX

VOLUME IX

NUMBER 5

This plate shows another etching by the young American artist, William Heyer, who has recently returned from travel and study in Europe. Like the other etching from his hand, published in the January 1928 issue, this plate was drawn on the spot directly from nature. The original measured 10" x 7".



W H I T T L I N G S

LIFE,

Under the heading "Out-Grimming Grimm," prints the following:

"Once there was an architect who designed a building so beautiful that all the other architects admired it."

PERCY W. DARBYSHIRE,

London architect, makes some observations to a reporter for the San Francisco Chronicle about his recent trip across the United States:

"Americans certainly have shown more originality in architecture than any other present day people. The skyscraper is an American product, and it has evolved from an ordinary boxlike building into a thing of beauty.

"The characteristic feature of architecture in this country is simplicity.

"I always enjoy my visits to America because there is always something new to see here."

BEAVER WADE DAY,

Saint Paul architect, speaking before a meeting of members of nine chapters of the A.I.A., advocates educating the public:

"Architects need more aggressiveness in acquainting prospective builders with the nature of the service they can render."

CHARLES ALEXANDER LOESER,

Wealthy Brooklyn connoisseur who died March 15, includes in his will an interesting architectural comment:

"I order and direct that no money or property accruing from my estate to Harvard shall under any circumstances be used for the erection of any new building, nor for the destruction of any of the existing older buildings.

"Within the last few years I have revisited Harvard after an absence of more than thirty years and I have found the beloved old college yard made unsightly by the destruction of certain old buildings and their replacement by such a monstrosity as the new Widener Memorial Library.

"Indeed, my experience teaches me that buildings erected to serve for art museums are well nigh invariably failures, whereas almost any plain building with no architectural pretense and not embodying any labored theories of spacing and lighting serves admirably for the housing and exhibition of works of art. These reflections and my diffidence in general of architecture of the monumental order, as I see it now practiced in America, lead me to impose the conditions and stipulations herein made."

THE BROOKLYN EAGLE

Comments editorially on Mr. Loeser's will:

"The will of Mr. Loeser, broadly interpreted, does succeed in calling attention to a fault in the ideals of municipalities, of churches, of foundations as well as of colleges. Disregard of the old, yearning for the new in all its costly crudeness and size-impressiveness has been carried too far in the architecture of America."

FREDERIC C. HIRONS,

Of New York, speaks to the Press regarding modern buildings:

"In architecture as in life, the truest beauty is found in sincerity. The skyscraper, with its framework of steel surrounded by terra cotta, or other facing materials, represents a phase of the modern building era, and illustrates the advantages of frankness in form. It is no longer necessary for the architect to simulate massive piles of masonry to imply strength. The modern building, with unprecedented strength of its own, also has its distinctive style of beauty. It shows charm in its grace, its height, its superb fulfillment of modern needs."

H. J. MAXWELL GRYLLS,

Of Smith, Hinchman, and Grylls, of Detroit, on a recent visit to Asheville, N. C., praises the new City Hall of that community:

"We had heard in Detroit of your new city hall, and it did my heart good to see the use of color. It was a brave, a beautiful thing to do. The architect had vision. In another decade not a building, or almost no building will go up in the country, without a bold use of color. It is distinctively our American contribution to architecture."

EUGENE SCHOEN,

New York architect, defends Modern Art at the recent Exposition of Modern French Decorative Work held at Lord and Taylor's in New York:

"There is a great deal about modern art that is bad and shocking. Some of it is the work of charlatans and some of it is childish. But we must always judge a period by its best. The very childishness of modern art is a healthy sign—a sign of vitality.

"The modernist says that the artist is fettered by tradition, but no art was ever born without fetters. The antique stands on the graveyard of innumerable models that have failed."

ELBERT PEETS,

In a collection of "Epigrams and Insults" published in "Your Garden," suggests one way to approach art:

"For simple minds that do not see the difference between millinery and art, between a butterfly and art, between smartness and art—for them the most hopeful approach to art is through craftsmanship. Craft is part of every art and to the vast majority of artists, the folk-artists, the simple satisfaction of good handiwork has been the golden key. With a sense for good work, no man is without a certain dignity. Well, the 'landscape style' has done what it can to rob gardeners of this dignity. If a cowpath was more beautiful than a good straight walk, what pride could a man take in his trade? I had rather a mason or carpenter build me a garden than most gardeners, these days. A mason knows his level, line and square, and takes pleasure in a job that displays their use. If he builds a walk and a wall he will not make your garden a storage-place for time, growing them with sedums."

LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928

Report of the Jury of Award

THE SUBJECT given for this year's competition is a Public Utilities Office Building in a moderate sized city. The main floor of the building is to be devoted to a display space and an accounting department with tellers' cages for public business. The remainder of the building is to be for the exclusive use of company officers requiring about 100,000 square feet of space.

The ground area being 115 feet x 130 feet it is desired that the building acquire the form of a tower if consistent with a reasonable solution of the problem. The street floor is to contain a display room for the exposition of gas and electric appliances, space for accountants, cages for payment of bills, filing applications, and transacting general business, several small consultation rooms and a minor executive office.

Ample show window space is desired and the display room is to be as dignified and impressive as possible. In a convenient portion of the building should also be provided an auditorium seating about 400 for the occasional use of employees and for demonstration purposes. It is also desired to have a cafeteria and a kitchen to accommodate about 100 employees at a sitting and small officers' dining room.

The water tank, elevator machinery, stack, etc., are to be housed so as to form a component part of the general design of the building.

Thirty-six sets of drawings were submitted, the majority of which achieved an excellent standard of design and plan.

The scholarship award was made to Will Rice Amon of New York, whose design secured a slight preference in the final balloting over that placed second.

The winning drawings showed an excellent main floor arrangement and well lighted office space above together with an interesting and unusual exterior both in design and outline.

The design placed second and awarded First Mention was by Ulysses Floyd Rible of Hollywood, California. This design showed an excellent and consistent handling of the problem with a remarkable pres-

entation. While certain portions of the office space could have been better lighted and an insufficient amount of show window space was noted, the Jury especially commended this competitor for a very creditable solution.

Second Mention, awarded to Henry Louis Sandlass of New York, was also commended as having possibly the best building in exterior design. An excessive portion of the upper part was, however, given over to tank space and machinery with the object of affording greater leeway in exterior treatment. The base and entrance motive could have been treated with more interest though the excellence in plan and elevation left very little to be desired.

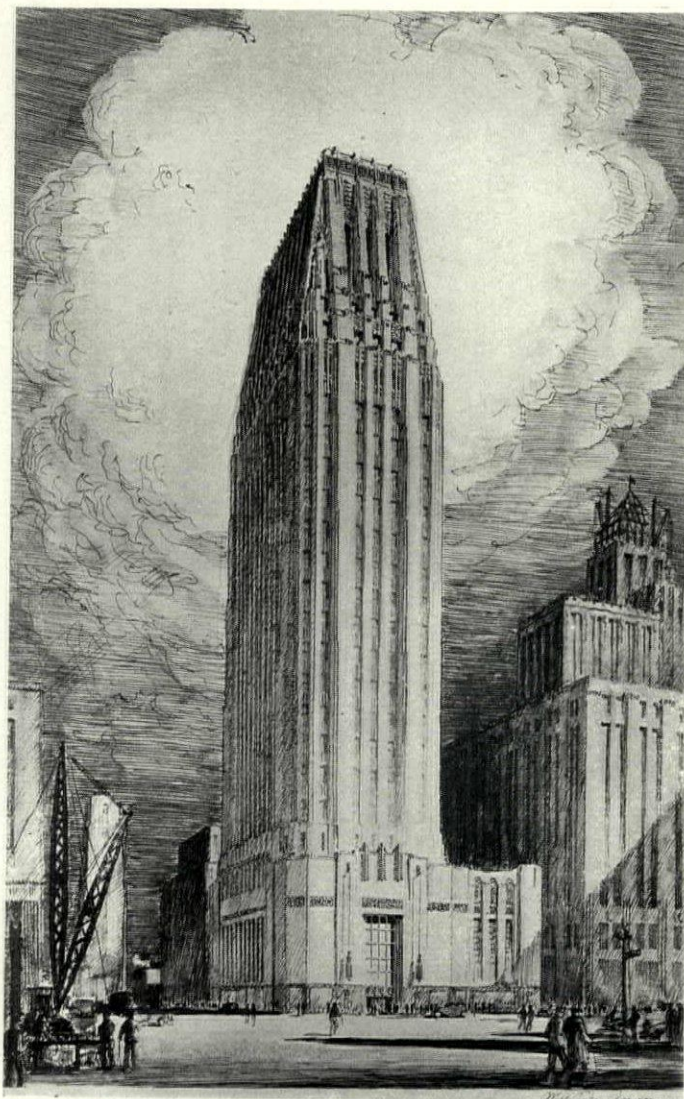
Third Mention was awarded to J. Radotinsky of New York, who submitted a very practical and buildable solution. His architecture and the mass of his exterior were not particularly interesting and a rather complicated arrangement of his accounting department was noted on his main floor plan.

Though no fourth mention was awarded, the design submitted by Martin Beck of Princeton, N. J., was also worthy of note. He had an excellent plan and a very interesting exterior which, however, was made possible at the sacrifice of most of the light in the upper portion of his building.

Jury of Award

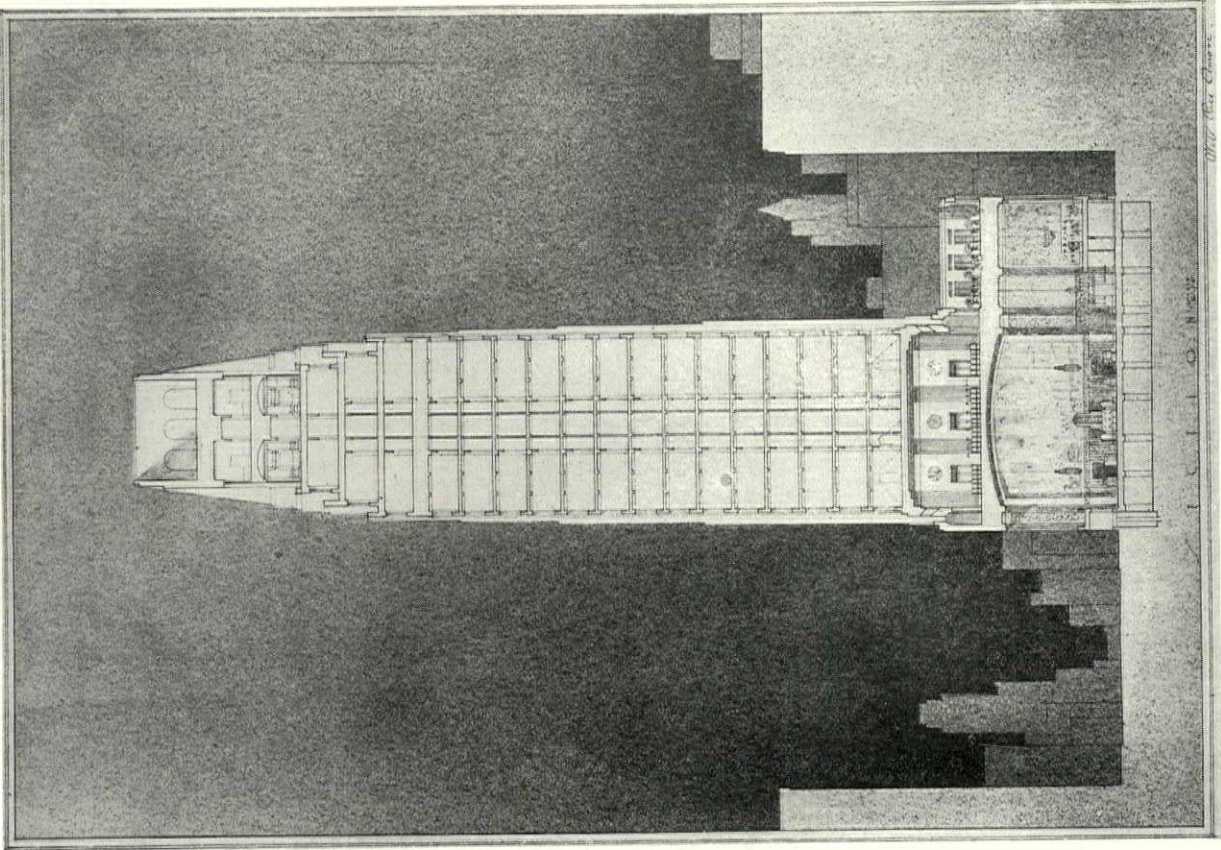
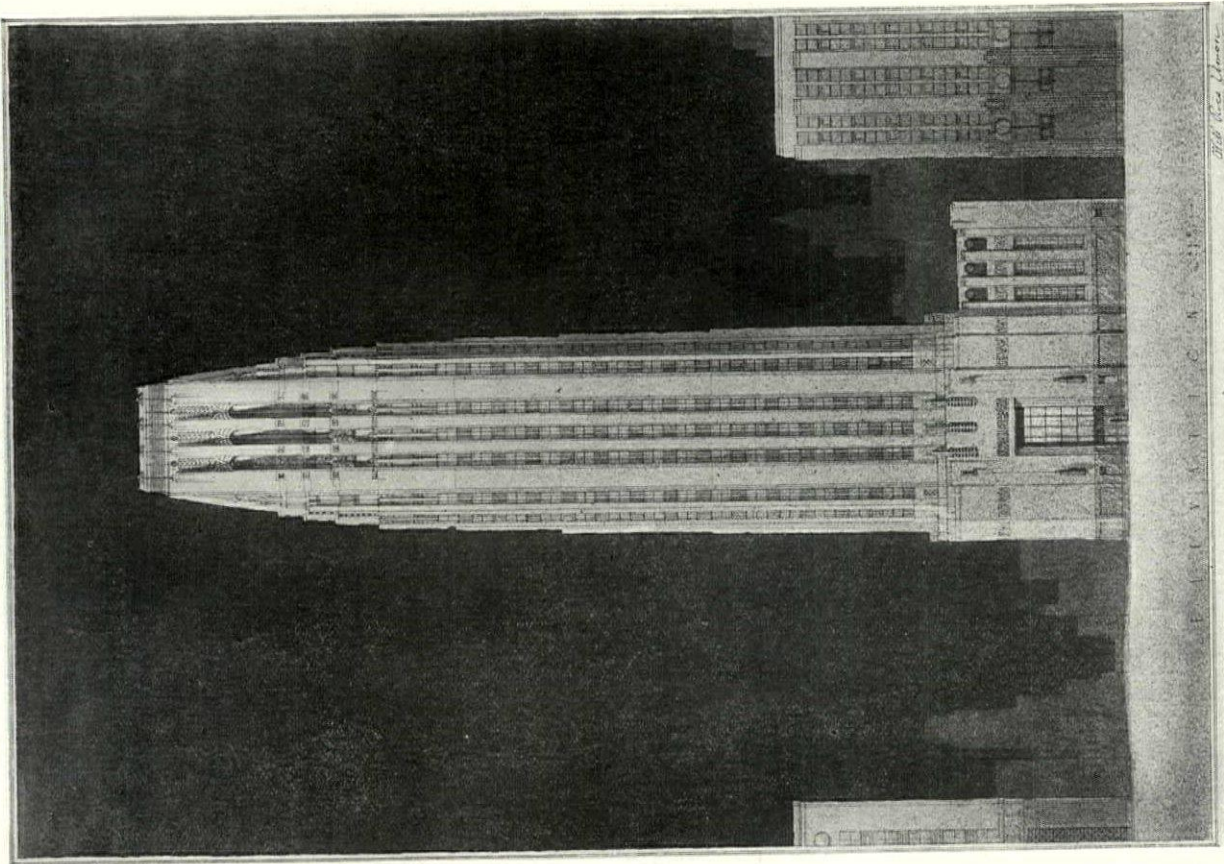
KENNETH MURCHISON
JOHN MEAD HOWELLS
J. CLARENCE LEVI
W. SYDNEY WAGNER
OLIVER REAGAN
OTTO R. EGGERS

Chairman



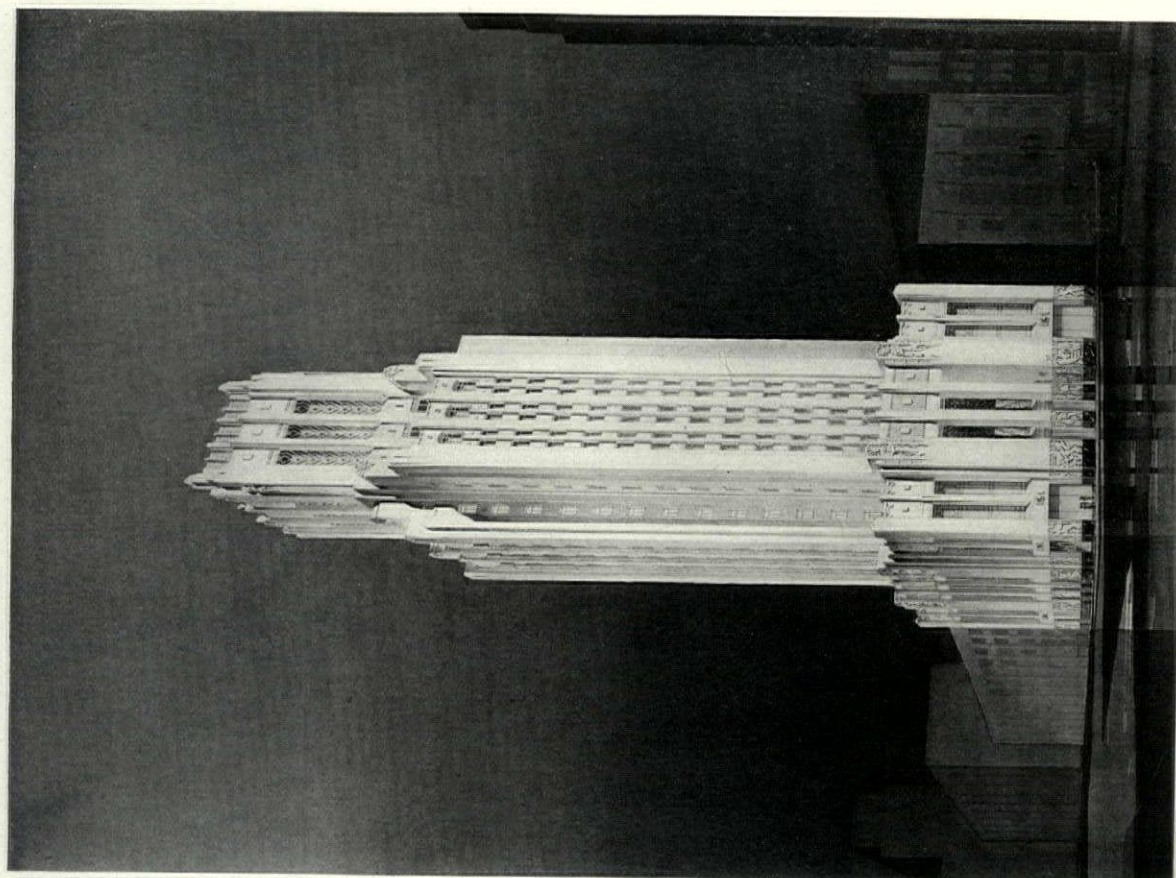
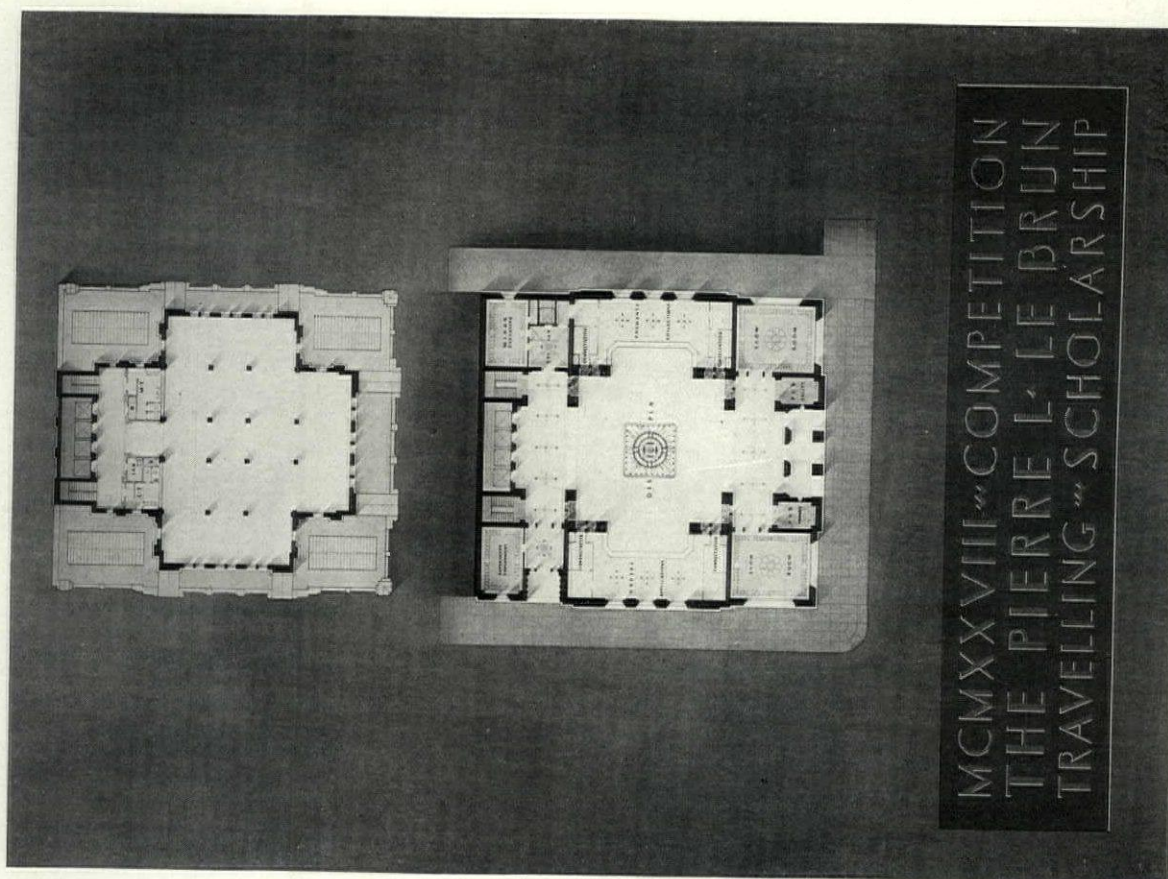
WINNING DESIGN BY WILL RICE AMON

Fourteen hundred dollars will be paid the winner of the competition, this sum to be used for a European trip of at least six months duration which shall be devoted to travel and the study of architecture, otherwise than entering any school or atelier or attending lectures, it being intended that the benefit derived from this travelling scholarship shall supplement school or office experience. The Fellow's proposed itinerary and the nature of his studies must be approved by the Executive Committee of the New York Chapter of the A.I.A., as Trustees of The Le Brun Travelling Scholarship.

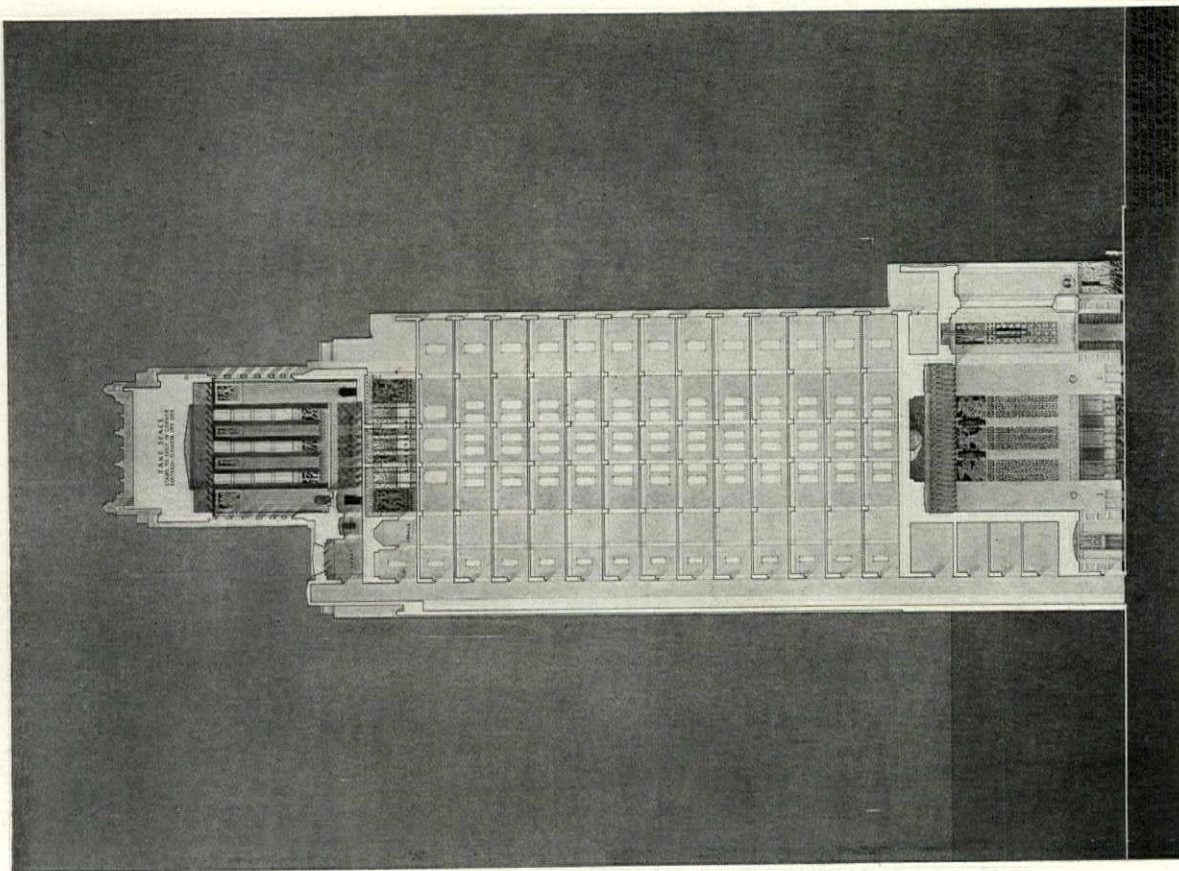
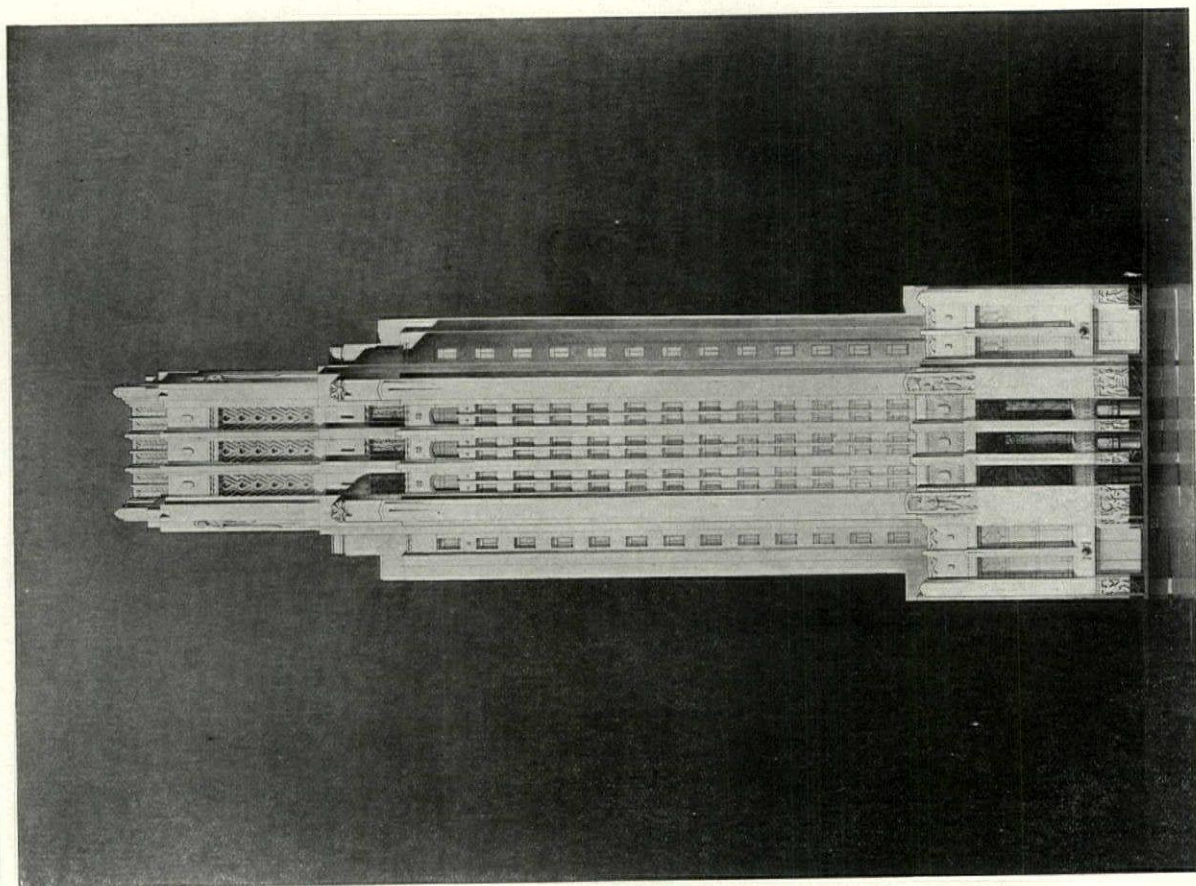


PRIZE WINNING DESIGN FOR A PUBLIC UTILITIES OFFICE BUILDING, BY WILL RICE AMON

LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928

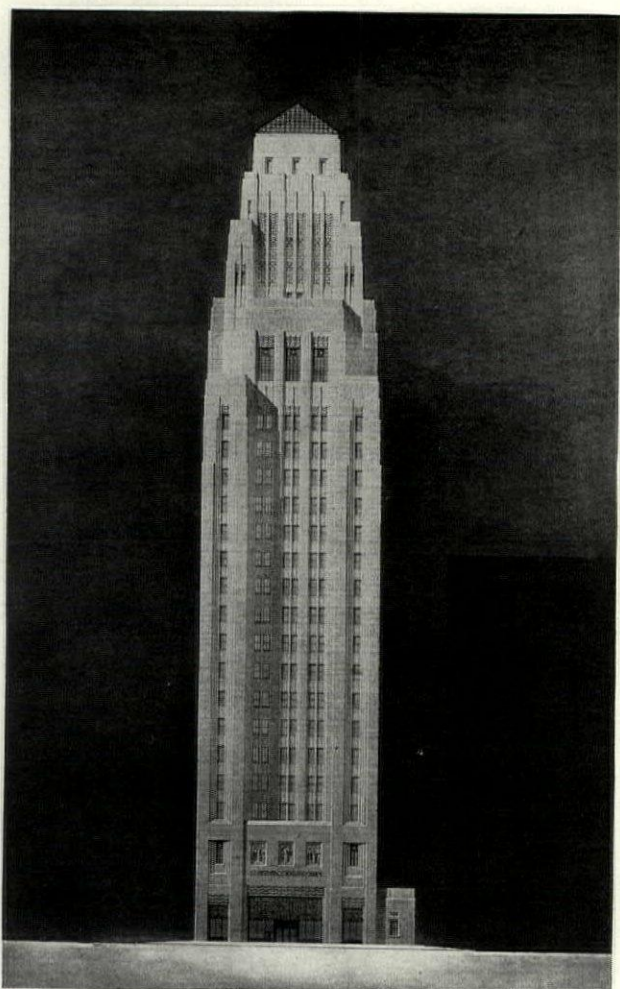


FIRST MENTION, PLACED SECOND, DESIGN FOR A PUBLIC UTILITIES OFFICE BUILDING, BY ULYSSES FLOYD RIBLE
LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928

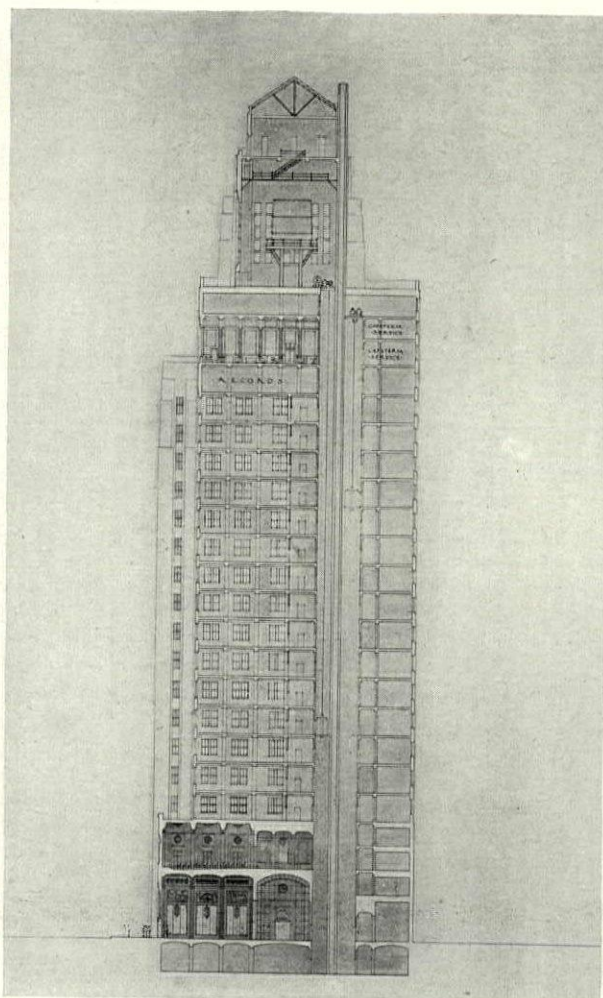


FIRST MENTION, PLACED SECOND, DESIGN FOR A PUBLIC UTILITIES OFFICE BUILDING, BY ULYSSES FLOYD RIBLE

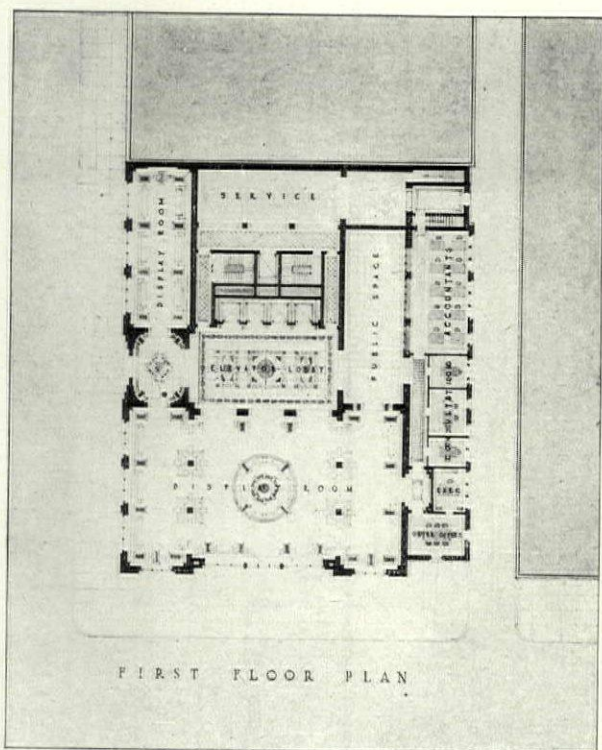
LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928



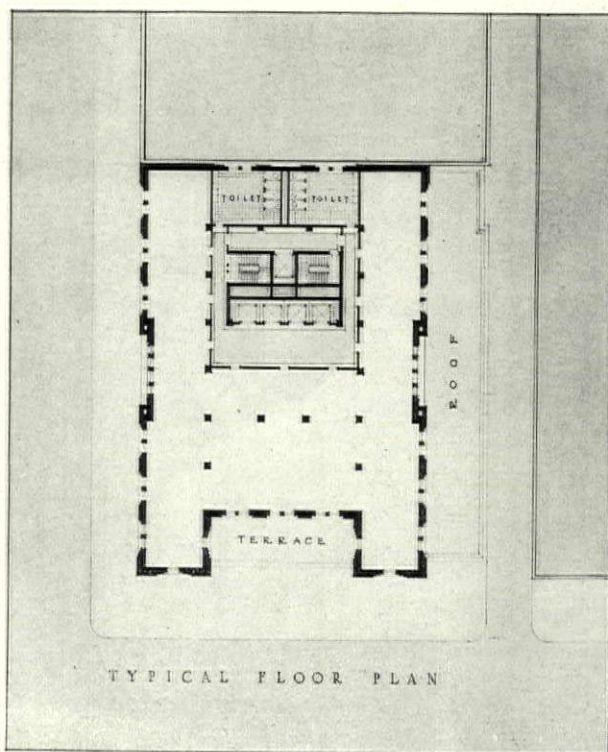
Elevation



Section



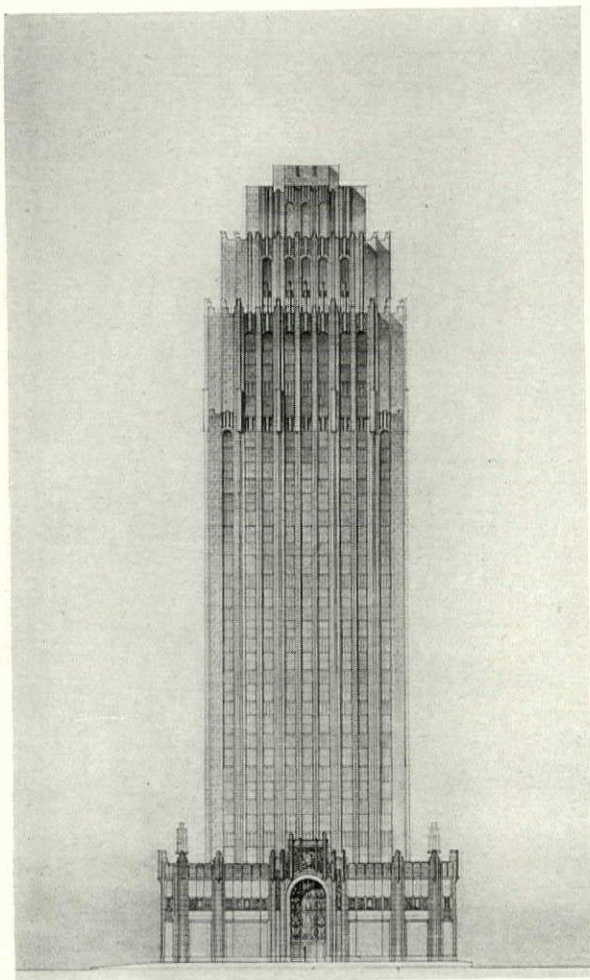
FIRST FLOOR PLAN



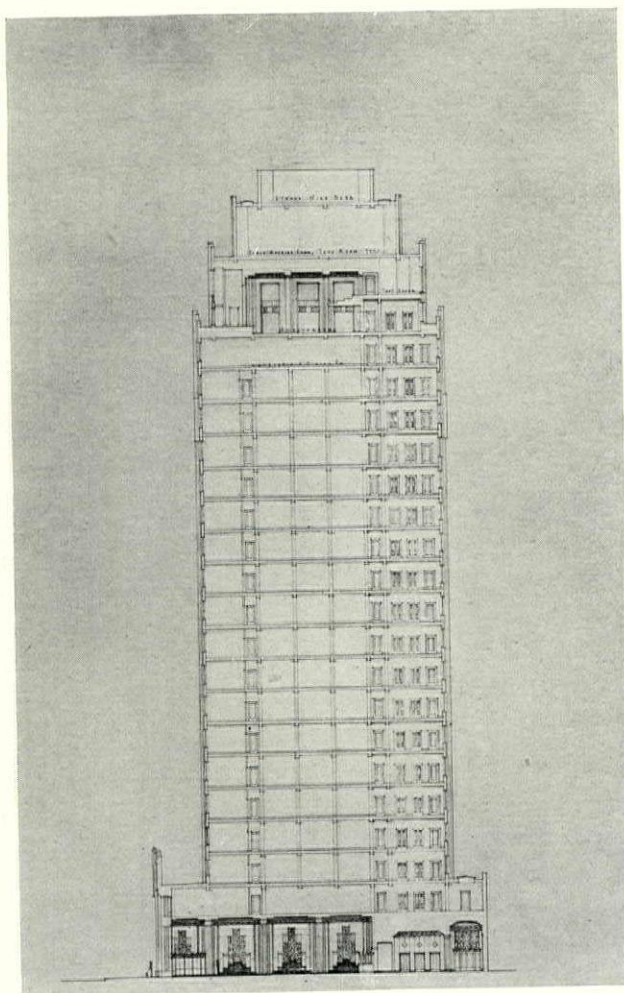
TYPICAL FLOOR PLAN

SECOND MENTION, PLACED THIRD, DESIGN FOR A PUBLIC UTILITIES OFFICE BUILDING, BY HENRY LOUIS SANDLASS

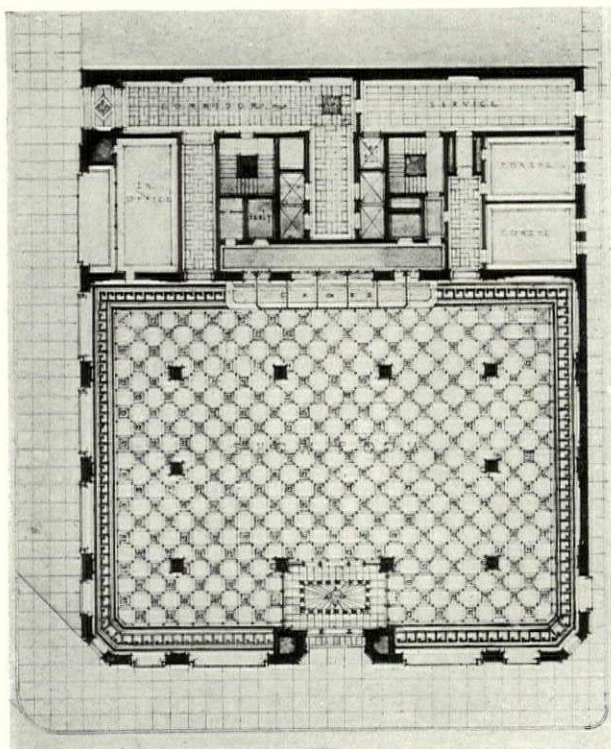
LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928



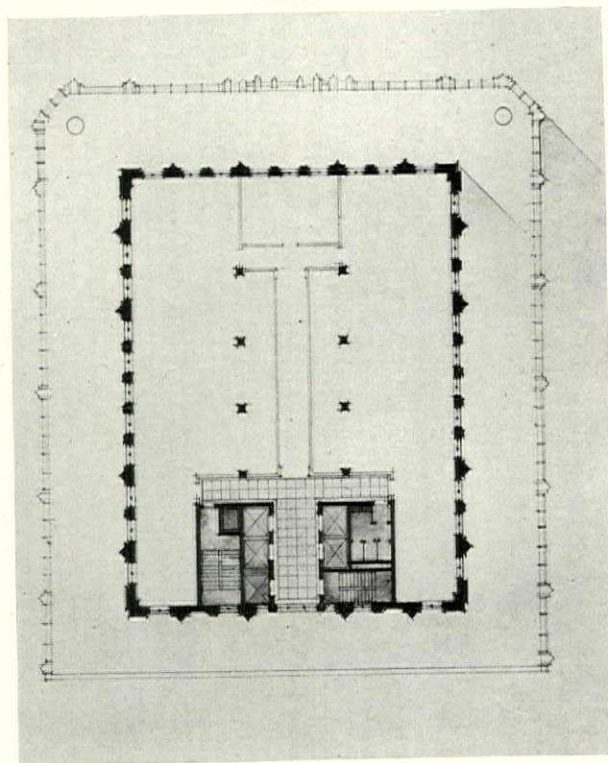
Elevation



Section



First Floor Plan



Office Floor Plan

THIRD MENTION, PLACED FOURTH, DESIGN FOR A PUBLIC UTILITIES OFFICE BUILDING, BY J. RADOTINSKY
LE BRUN TRAVELLING SCHOLARSHIP COMPETITION FOR 1928



WILL RICE AMON

WILL RICE AMON, winner of the Le Brun Travelling Scholarship Competition for 1928, was born in Lancaster, Ky., in 1899. He went through the High School in Lancaster and studied engineering for two years at the University of Kentucky. He then went to the Massachusetts Institute of Technology where he received a B. S. degree in architecture and a M. Arch. In the Atelier Licht in New York he worked on B. A. I. D. problems, and in 1925 was placed second in the Le Brun competition.

Mr. Amon has been connected with Mahan and Broadwell of Memphis, Tenn., Allen and Collens of Boston, and, for the last five years, with Delano and Aldrich of New York. He feels particularly indebted to Mr. William Emerson of M. I. T., and to Mr. William Adams Delano, for help and encouragement, and owes much to his various teachers including Messrs. Albert Ferran and Harry Gardner of M. I. T., and Mr. G. A. Licht. Mr. Amon's prize winning drawings in this year's Le Brun Competition are shown on pages 298, 299 and 300.

THE LOUIS H. SULLIVAN MEMORIAL

LOUIS SULLIVAN lies in Graceland Cemetery without tombstone or marker of any kind. It has been proposed that the architects of Chicago erect a monument that will suitably mark his grave and be a memorial to his genius. For this purpose a joint committee has been appointed from the North Shore Architects' Association (from whom the suggestion came initially), from the Chicago Chapter of the Institute, from the Illinois Society of Architects, from the landscape architects, from the building industry and from the laity. The committee, not knowing the amount available, has made at this date no definite design for the memorial except to determine that it shall be of granite and in the decorative style so expressive of his philosophy and associated with his memory. It will also

be carved with some account of Sullivan's life, some brief record of his achievements, and some suggestion of his influence. The one man who can design this monument better than any other of us is George Elmslie, for many years associated with Sullivan in his life and work. He has consented to make the design.

In the three years that have passed since Sullivan's death, his fame has constantly grown. His genius is now unquestioned, and time has begun to raise him to his place with the immortals. Architecture since the World War has embarked on a new era, and has begun to express itself in forms and speak with a language moulded more nearly to the heart of America. To this new destiny Sullivan, with the zeal of the prophet and the courage of the adventurer, pointed the way. By his architectural works, great in scope and power; by his drawings, unsurpassed in beauty and originality; by his writings, rich in poetry and truth; by his teaching, persuasive and eloquent; and by his philosophy, where in three words, "Form follows Function," he summed up all truth in Art, Sullivan has earned his place as one of the greatest architectural forces in America.

The grave of such a man should be fittingly marked. This is the very least we can do.

Contributions to the fund for the monument may be sent to Thomas E. Tallmadge, Chairman, The Louis H. Sullivan Memorial, 160 N. La Salle St., Chicago, Ill.

"LES DEMI-POILS,"

ATELIER HIRONS ETCHING CLUB

AT THE CONCLUSION of the last meeting of Atelier Hirons, of New York, held Tuesday evening, April 10th, "Les Demi-Poils" Etching Club, composed entirely of present and former members of Atelier Hirons, came into being, under the patronage of Frederic Charles Hirons, Esq., Architect.

This Club was organized for the purpose of bringing together any men who have been members of the Atelier and who are interested in etching and other mediums of expression. It was made possible through the efforts of Edgar F. Bircsak, Massier of Atelier Hirons, and James Gambaro.

The first meeting resulted in the election of the following Executive Committee to conduct the affairs of the Club during the ensuing year: James Gambaro, *President*; Samuel Baum, *Treasurer*; Clyde Trudell, *Secretary*; and Elmer Condit and George Kirkpatrick, *Committeemen*. There are twenty chartered members.

The organization will hold monthly meetings which will be addressed by etchers of prominence and will feature lectures on diverse methods and processes of preparing the plates and the various techniques and effects to strive for in the finished product.

The Club has at its disposal two excellent presses, one of which was bought by the members and the other loaned by Mr. Paul Simonsen, Honorary Member of the Club, an old Atelier Hirons graduate, who is himself an etcher of no mean ability.

An energetic group might be found nightly about the presses and judging from the enthusiasm displayed in delving into the mysteries of preparing grounds, biting, wiping, and so on, it will not be very long before some very creditable work will be produced by "Les Demi-Poils," who are all looking eagerly forward to their first annual exhibition.

A standing invitation to visit the Atelier, now located at 769 First Avenue, between 43rd and 44th Streets, New York, is extended to all former members and their friends.

THUMB TACK CLUB AND ATELIER DERRICK

AN EVENT of unusual importance to the architectural profession in Detroit was the joint meeting of the Thumb Tack Club and the Atelier Derrick of Detroit. This meeting of the two organizations brought results which particularly affect the younger men in the profession, and the good work which was accomplished will be far more beneficial to them than is generally recognized.

It is due to the interest and enthusiasm of many of those of our profession in Detroit, that the young men of the Atelier have received assistance which they needed and deserved, and greater impetus has been given to their work. The manifestation of this interest and encouragement was particularly noticeable at the recent joint meeting.

On the evening of March 15th—a memorable one for the Atelier—the active members of the Thumb Tack Club expressed their desire to carry on the activities of that organization, towards the purposes for which it was originally created. It was thought best to do this by taking in, as active members, all those who belonged to the Atelier Derrick of Detroit, and in so doing place the management of the Club in the hands of these young men. The very substantial sum in the treasury and the other assets were turned over to them to carry on the work of the Club and its new Atelier.

In this most graceful way the Thumb Tack Club of Detroit has taken unto itself the former Atelier Derrick of Detroit, and the work of the Club and Atelier will go ahead as one organization under the old and well established name. In this way the Atelier is assured of having its own rented quarters, the necessary equipment and the beginnings of a Library for its students.

It is intended that this organization shall gradually become self supporting. The well established annual Architectural Exhibition of the Thumb Tack Club will be held again this year, and each succeeding year. Membership dues will be of some assistance, and financial gifts have been made by the Detroit Chapter, American Institute of Architects, and from the Trustees of the Detroit branch of the old Architectural League of America.

The future of the rejuvenated Thumb Tack Club seems promising. Once established in their own quarters these budding young architects will carry on their ambitious program. Their studios and clubroom will be in use practically all the time. It is planned to organize classes in Architectural History, Building Supervision, Water Color, Sketching, Life Drawing and Etching, in addition to the regular work of the Beaux-Arts Institute of Design. The social efforts of the organization will be limited to a few parties each season.

With this group of earnest, loyal students fully committed to carry on the splendid work which they have been doing for four years, there has been formed the nucleus of a fine Architectural Club, suitable to the fourth city of the United States; representing the architectural profession of Detroit and Michigan, and in harmony with the architectural achievements and aspirations of this great city and state. It is on the way and nothing can stop it.

At the meeting mentioned above, much appreciation was expressed for what Robert O. Derrick had done for the Atelier, and it was decided that some fitting testimonial of gratitude should be given to him. He was also made an honorary member of the Thumb Tack Club. This same honor was conferred upon Branson V. Gamber, who has been directing the Atelier.

CARNEGIE TECH STUDENTS WIN UNIVERSITY MEDAL

FOR PERFORMING the best work among the competing universities and colleges in the competitions of the Beaux-Arts Institute of Design in New York, this year, the University Medal of the American Group of the *Société des Architectes Diplômés par le Gouvernement Français* has been awarded to the Department of Architecture of the Carnegie Institute of Technology. This is the first year in which the award has gone to the Pittsburgh institution.

A REQUEST FROM SAN FRANCISCO

WILL EACH architectural organization send a stencil of its club emblem to the San Francisco Architectural Club. The stencil should be 18" high. The Club is redecorating its atelier and would like to have these emblems around the wall as part of the decorative scheme. The address of the Club is 523 Pine St., San Francisco, Calif.

UNIVERSITY OF MICHIGAN

THE COLLEGE OF ARCHITECTURE of the University of Michigan has announced classes in architectural design and outdoor drawing and painting for the summer session, June 25 to August 17, 1928.

PENCIL DUCKPIN LEAGUE

IN THE EARLY fall last year the men employed in the Office of the Supervising Architect, U. S. Treasury Department, Washington, D. C., organized a bowling league, which made its debut in the athletic world and has since become prominently associated with this office throughout the Capital City as the Pencil Duckpin League.

Four teams, composed of competent architects, representing the six groups or divisions of the Architectural Division are: "Castell," "Kohinoor," "Royal Sovereign," and "Turquois."

The computers from the Architectural-Engineering Division were represented by "Excello"; Law and Records Division by "El Dorado," and "Van Dyke" and "Venus" represented Structural and Mechanical Engineering Divisions, respectively.

The league has been managed for the past season by three officers and a committee composed of the eight team captains: L. P. Johnston, with a weakness for figures, acting as official scorer, Ernest R. A. Litzau, financial genius, and J. P. Moffatt, official bouncer.

The incentive was derived by an assessment on each game bowled, and a nominal entrance fee, wherein the erstwhile peaceful Litzau became a genius. The schedule for the season now past was divided into four series, each creating more enthusiasm than the one previous, and ending as the sole topic of "across the boards" conversation; next season promising a grand and glorious diversion for the approximately 400 persons employed in this, perhaps the world's largest architectural office.

The results for the present season were as follows:

	W.	L.	Pct.
Team Standing			
Excello	53	31	.630
Kohinoor	52	32	.619
Turquois	44	40	.524
Van Dyke	41	43	.488
El Dorado	38	46	.452
Castell	37	47	.440
Venus	36	48	.429
Royal Sovereign	35	49	.417



THURLOW MERRILL PRENTICE

THURLOW MERRILL PRENTICE is the winner of the Prix Rougevin, one of the most important annual *Concours* held at the Ecole des Beaux Arts in Paris. In this *Concours* the prize for foreigners is distinct from that for the French students and has been won by an American only once before when it went to D. D. Ellington in 1913.

Mr. Prentice comes from Hartford, Connecticut, and is a graduate of the Sheffield Scientific School of Yale University, Class of 1921. He took postgraduate work at Columbia University and was the first man to win all three of the following awards: Schermerhorn Travelling Fellowship, 1924; Alumni Medal for Best Advanced Design; and School Medal of the American Institute of Architects for the best general average including design.

He entered the Ecole des Beaux Arts on his first admission attempt, being ranked as the highest foreigner and completed his points in First Class design in about a month's time. He is now beginning his *diplome*.

During a visit to America in 1927, Prentice, with his associate Carl Malmfeldt, won the competition for the Hartford State Trade School, now under construction.

Mr. Prentice's winning design in the *Concours Rougevin* is reproduced herewith. The subject of the competition was a postage stamp to be dedicated to the art of Architecture in France and used upon the occasion of an International Exposition of Fine Arts.

NEW YORK ARCHITECTURAL BASEBALL CLUB

THE NEW YORK ARCHITECTURAL BASEBALL CLUB has organized for the season of 1928 and is desirous of booking games with fast teams, paying a suitable guarantee, anywhere within a radius of one hundred miles from New York City. Kindly address communications to M. L. J. Scheffer, *Manager*, The New York Architectural Club, Inc., Baseball Team, 118 E. 42 St., New York.

NOTES FROM THE

DETROIT ARCHITECTURAL BOWLING LEAGUE

ON FRIDAY, April 13th, we closed our sixth season after which our match team journeyed to Cleveland for the first part of a home and home tilt. On Saturday, April 21st, we entertained them on our alleys and in the evening we held our annual banquet at the Fort Shelby Hotel.

We are glad to learn that Boston is noted for its intellect. We supposed the bean-baking industry came first in that fair city. We are, however, wondering if their bowling league is composed of ladies.

The standings on the eve of the last match follow:

	W	L
McGrath & Dohmen	56	22
Smith, Hinchman & Grylls	53	25
Albert Kahn, Inc.	39	39
Frank H. Nygren	39	39
Donaldson & Meier	39	39
Louis Kamper	36	42
Van Leyen, Schilling & Keough	36	42
Malcomson & Higginbotham	36	42
Janke, Venman & Krecke	33	45
Weston & Ellington	24	54

THE PASADENA ARCHITECTURAL CLUB

THE PASADENA ARCHITECTURAL CLUB of Pasadena, California, is nearing the end of its first season. Initiated in May, 1927, by a small group of architects and draftsmen, the Club has had a steady growth. During the first few months, it functioned as a luncheon club, meeting weekly, and more or less as an experiment, but the sustained interest of the members required a more ambitious program.

In January, 1928, a permanent organization was formed, with the following officers: Wm. J. Stone, *President*; Orrin F. Stone, *Vice-President*; Roy B. Parkes, *Secretary*; Wm. S. Buyers, *Treasurer*.

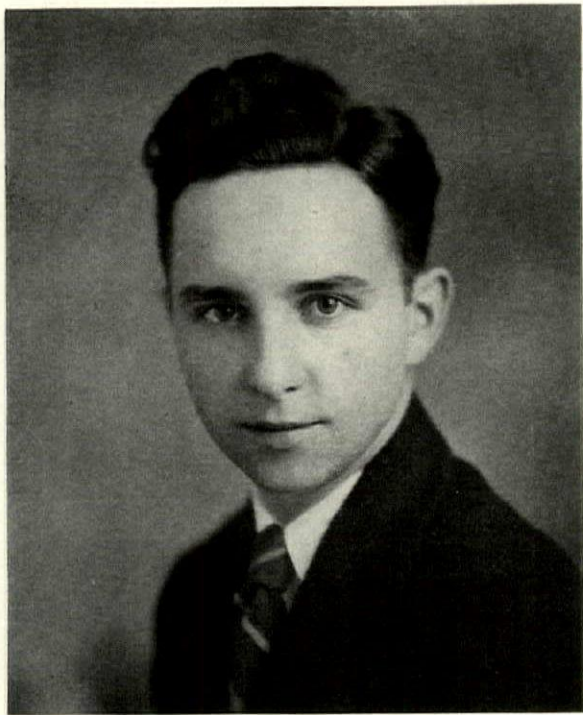
The above officers, together with John R. Jarvis, Richard E. Ware, and J. C. Chambers, form the Executive Committee.

The luncheon meetings have been continued with an average attendance of twenty to twenty-five men. Short talks of an informal nature are features of these meetings and routine business has been reduced to a minimum. A regular activity of the Club consists of visits, as a body, to new buildings of particular interest and to establishments of workers in the various building trades.

The Club hopes to sponsor an architectural exhibit in the near future. A complete educational program is in preparation and will be launched at the proper time.



DESIGN FOR A POSTAGE STAMP, BY T. M. PRENTICE
Prize, *Concours Rougevin*, Écoles des Beaux Arts



ARNOLD R. SOUTHWELL

ARNOLD R. SOUTHWELL, the author of *Sketching as an Aid to Design* in this issue of PENCIL POINTS, was born in 1903 in Tacoma, Washington, and completed his studies at the High School there in 1919. He started to work under George Gove of the firm of Heath, Gove and Bell, Architects of Tacoma, while a junior in High School. In 1925 he obtained his degree of Bachelor of Science in Architecture from the University of Florida at Gainesville, studying under W. R. B. Willcox and Dean Ellis F. Lawrence. Mr. Southwell then entered the employ of Rudolph Weaver, Architect to the State Board of Control, and Director of the School of Architecture of the University of Florida. While with Mr. Weaver he taught classes in outdoor sketching, design, perspective and free-hand drawing at the University.

ARCHITECTURAL CLUB OF NEW HAVEN, INC.

THE ARCHITECTURAL CLUB of New Haven, Inc., will hold its Ninth Annual Architectural Exhibition in the Trowbridge Mansion for ten days beginning May 12th. A special feature of this exhibition will be a cash prize competition for small house designs as from photographs of work already completed. This competition will also include two prizes for small house plantings. The competition will be divided into the following classes:

For the best brick house by a Connecticut architect, a prize of \$50.00, given by The Connecticut Brick Mfrs. Association; for the best wood house by a Connecticut architect a prize of \$50.00, given by The Lumber Dealers Association of Connecticut; for the best Portland cement stucco house by a Connecticut architect, a prize of \$50.00, given by the Portland Cement Association; for the best New England small house planting, \$25.00, prize given by The Bay State Nurseries; for the best Connecticut small house planting, \$25.00, prize given by The North Eastern Forestry Co.

The competition is open to all Connecticut architects as it relates to small house designs, and concerning the small house plantings, there are no restrictions of residence or of business location of the authors of designs. After

the competition, it is planned that the collection shall be exhibited throughout the public libraries of New England. The awards will be made at the Club's annual exhibition dinner.

About fifty of the leading architects of Connecticut have already applied to exhibit, as have also a large number of nationally known architects, landscape architects, decorators, and architectural sculptors.

The L. W. Robinson Memorial Medal, at the discretion of the jury, will be awarded to a Connecticut architect for excellence in architecture. This year for the first time a handsome certificate of honorable mention will be awarded to the architect whose work is marked second in the Robinson competition. The certificate is the gift of Leonard Asheim, Architect of Bridgeport, who was first awarded the Robinson Memorial Medal.

At a recent meeting of the Club it was voted to seek to have the legislature of Connecticut enact at its next session a law providing for the registration of architects. A committee made up of the following members was appointed to launch the work: George H. Gray, *Chairman*; C. Frederick Townsend, Theodore O. Appel, Walter R. Shiner, and Humphrey Nolan. The committee plans to start the campaign at the Club's annual exhibition dinner to which all of the architects of the state will be invited, together with some of the leading members of the Connecticut Manufacturers' Association.

BROOKLYN CHAPTER, A. I. A.

THE BROOKLYN CHAPTER of the American Institute of Architects gave a reception and dinner to the Student Affiliates of the Chapter in the dining hall and recreation room of Pratt Institute, Brooklyn, N. Y., on March 21st, 1928. The guests and speakers were Frederic B. Pratt, Benjamin Wistar Morris, Frederic C. Hiron, J. Monroe Hewlett, Frederick L. Ackerman, and Wm. P. Bannister.

Arthur R. Koch, President of the Brooklyn Chapter, A.I.A., presided and acted as toastmaster. There were one hundred and twenty present and it certainly seems that this contact of the older men of the profession with the younger is most worth while and of mutual advantage to all concerned. This is the fourth annual affair of this kind.

There was also an exhibition of the work of Student Affiliates in pencil work and water color classes conducted during the past season by E. W. Watson and A. L. Gup-till under the patronage of the Chapter, as well as an exhibition of a number of architectural renderings by Floyd Yewell.

The prize drawings of the fourth annual competition recently conducted by the Chapter for the Student Affiliates were shown and, at the dinner, prizes were awarded to the successful competitors as follows: First Prize, \$100, to Robert J. Hillier; Second Prize, \$50, to Andrew J. Patrizio; Third Prize, \$25, to Paul Conaway.

Honorable mention certificates were presented to: 1st, Rene C. Brugnoli; 2nd, Frederick C. Lantz; 3rd, Charles F. Maltby, Jr.

All of this work is part of a program of recognition and education provided for and carried on by the Brooklyn Chapter for its Student Affiliates under the direction of the Committee on Education of the Chapter, of which Lester B. Pope is Chairman.

The program of the Brooklyn Chapter concerning the Student Affiliates for the coming year will be even broader than the one of the past. It is felt that the encouragement of the work of the present year warrants this.

False Economy

THOUSANDS of dollars are annually spent upon labor and materials for the erection of buildings that, when completed, represent nothing more, and often less, than the actual amount expended. All evidence of proper planning or attractiveness of design is totally lacking. These essential features, which tend to enhance the utility and commercial value of completed buildings are sacrificed upon the altar of false economy by eliminating the services of an architect.

¶The fee paid an architect is returned many times over in the form of greater value throughout on buildings which plans and has supervision of construction. For genuine economy consult your local architect regarding all building plans.



WASHINGTON
STATE CHAPTER
**THE AMERICAN
INSTITUTE
of
ARCHITECTS**

Secretary's Office:
1030 Liggett Bldg.

out to accomplish that? It is quite true that not all of the public builds, but who can single out those who are going to? Can we not educate those who have the building desire to 'see an Architect first,' just as naturally as a sick person sees a doctor? Can we not make it just as instinctive?

"I think that we should come out of our untenable two-faced position of accepting all sorts of free publicity and scorning paid ads, and place honest advertising in those mediums where it will lose nothing in respect from those with whom we do business but rather gain. A good ad is far better reading than a whole page of so-called inspired editorial matter such as fills certain sections of our Sunday and other papers, and remains to a large extent unread, I imagine.

"The great countrywide group as a whole has taken full care to educate students to our work; in fact, more come forth from the schools than can be assimilated by our architectural offices. Dissemination of technical information to practitioners has reached a degree of perfection in our periodicals that is remarkable in its scope, breadth and typographical beauty. We do everything to educate each

WASHINGTON STATE ARCHITECTS ADVERTISE

SECURING PROPER credit for the architect who has his plans published in the newspaper has been one of the aims of the newspaper advertising campaign which has recently been launched at Seattle, Washington, by the Washington State Chapter of the American Institute of Architects.

In order that the name of the architect would be published and his work given proper authenticity, as well as publicity for the work which the small house plan service is doing for the modest home builder in this section, a campaign embodying the general basic principles of architecture, and upholding the tenets of the profession to the layman, was inaugurated through the office of J. Lister Holmes, secretary of the Chapter, Liggett Building, Seattle.

Mr. Holmes is well pleased with the almost instantaneous recognition of the individual architect given by the newspapers when plans are published in the paper. Like the author of a piece of writing, or the painter of a picture, the architect now has his name affixed to the house which he creates.

The advertising campaign of the Washington Chapter has been designed to assist all architects, carrying the seal and symbols of the American Institute of Architects, and quoting as in a recent piece of copy the professional principles of the architect, outlining the nature of his training, as well as his responsibility to the public. Two of the advertisements that appeared in the local paper are reproduced herewith.

THIS MATTER OF ADVERTISING THE ARCHITECT

EDITOR'S NOTE:—At the Annual Convention of the Michigan Society of Architects the Committee on Advertising made a report, a part of which is reprinted herewith from the "Monthly Bulletin" of the Illinois Society of Architects.

"WHY SHOULD we not be as well known to the public as lawyers and doctors if we set

other with beautifully printed photos, renderings, measured drawings and other

illustrative matter and to write learned articles on this or that, but all of it is done within our own restricted circle which is to the outsider looked upon as a group of seminuts, tolerated but not esteemed, put up with sometimes as a necessity and often scorned; or else not known at all. We should be recognized as a necessary part of the citizenry, doing a fine work for the present and the future, bearing a reputation of honor and usefulness and best of all as human beings just like our neighbors, not as temperamental pensioners.

"I recommend that we investigate this matter of advertising, seriously and not hurriedly; that it be regarded as a matter that eventually will need a solution. I have no doubt but that another few years will add to our store of data, but I also think that we in Michigan are particularly well placed to launch a campaign because of our contact with the motor industry which can teach us so many lessons and because here everyone is receptive to good advertising. Neither are we held back by too much tradition.

"We have almost reached the heights in the dissemination of information within our own group. Let us now do the same for the public at large. It cannot help but be mutually beneficial."

Building Depreciation

THROUGH improper planning and faulty construction in building operations, regardless of quality of materials and construction costs, depreciation begins early and continues at a rapid rate. Commercial value is based largely upon permanent desirability. A building that lacks attractiveness and fails to meet the demands of utility can not compare in value with the one that possesses these essential features. Physical depreciation may not be great, but inferior planning will quite often destroy a building's value from a commercial standpoint. Every prospective builder should safeguard the value of his property by consulting a competent architect.



WASHINGTON
STATE CHAPTER
**THE AMERICAN
INSTITUTE
of
ARCHITECTS**

Secretary's Office:
1030 Liggett Bldg.

A LETTER FROM MR. THOMAS LIANG

Tientsin, China
March 3, 1928.

My dear Mr. Editor:

For six years I have been an enthusiastic reader of PENCIL POINTS and for a long time I have been wanting to write down my opinion about this particular magazine which appears to be growing bigger in every new issue.

Talking about bargains I think PENCIL POINTS is about the spider's bicycle. In fact, I can find no other synonym to the word "Bargain" besides "PENCIL POINTS." It is really cheap considering the great expenses involved in printing and the gathering of new materials for each new issue, and the two page series in rendering in colors which is more than suitable for framing. To tell you the truth, as between friends, I have already had half of them framed to cover the entire walls of my office. They certainly present an atmosphere of Art and serve to give encouragement for everyone in the architectural profession, not excluding artists, designers, interior decorators, and those greatly endowed with artistic tastes. I have said that PENCIL POINTS is cheap, but there is certainly nothing cheap about it except the price.

There is nothing you can't find in the PENCIL POINTS. If these copies are bound in loose-leaf form, in order of course, they will serve as a good reference library. I will try to put down all the leading articles that one can find in my volumes of this magazine. The articles of intrinsic value are as follows: *The Master Draftsman Series* where one learns about the history of all the famous architects and draftsmen in the country; *The Technique of Rendering in Wash*, by Francis Swales, is really a priceless collection of advice and examples. Mr. Swales is one of the few great architects in the States whom I had the pleasure of meeting and whose work I greatly admire. The long article which appeared in the 1923 volume, in series, represents many hours of work both in writing the articles as well as in the collecting of examples to illustrate his article. The great pains which he took were not in vain because his efforts are appreciated. *The Study of Architectural Design*, by John Harbeson, which appeared at about the same time as Mr. Swales' articles is a complete treatise on architectural design. It is as practical as it is economical, economical because it saves for a great number of architects and draftsmen the sum of seven dollars, because the articles written by Mr. Harbeson have lately been compiled and revised and put into book form, and sells for the sum of seven dollars and fifty cents. Seven dollars and fifty cents for this particular book is really a trifle considering the amount of labor spent. No person can ever regret if he purchases a copy for his architectural library, but if he is a subscriber of PENCIL POINTS he would save his money and still possess the book. In a scientific age like ours, seven dollars can buy a very nice loudspeaker for the radio-crazed architect.

I can't write down all that is in the PENCIL POINTS without writing a book, and I don't intend to become a writer. What I have mentioned is only one-one-hundredth part of all the various articles in the magazine.

One of my engineer friends called on me a certain day and asked how much I would take to part with my PENCIL POINTS. I replied, not without rage, "My dear man, your fortune is nowhere near the sum I would ask."

My dear Mr. Editor, this is primarily meant to convey my admiration for your wonderful work all these

years, but I fear that as a foreign subscriber and a Chinese, I did not express what I meant to express as well as I wanted to. Nevertheless, I feel that you will see the gratefulness that is between the lines which I have for you, and I hope that you have more energy than ever and make the magazine a leader among others by keeping up your good work.

I wish I could send you a bottle of champagne. We have no such thing as *pro-Hic-bition* here. Should you visit us I will certainly give you a royal treat.

Here's to your health and success,

Most sincerely,

(Signed) THOMAS LIANG.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—This is the ninth of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.

DEAR GEORGE:

There is one very vital fact that I find many draftsmen do not understand even after as many as five years' experience, sometimes more, and that fact is that all design must be considered in the three dimensions.

In previous letters I have referred to what I call "paper design," and I shall tell you more definitely what I mean by that term.

Design includes the plan, the elevation, and the section. The designer who has become successful will look for an outline sketch of those parts on any drawing that are too complicated to visualize without seeing the lines on paper.

You may have asked the Chief for a criticism of your drawing, the street elevation we'll say, and you are a bit peeved that he doesn't pat you on the back with a word of praise and approve it then and there.

He probably sees some one thing, maybe more, that may not work in plan or section, at least as you have shown it, and he asks for more information just about this point, then that point, and finally leaves you with instructions to get all this varied information for him but does not say a word of praise.

Don't be cross or think him ungrateful. He might have said a word of encouragement but he was busy and what he did do was an act of kindness if you accept it as such. Profit by that experience and next time have some rough studies ready to show of various parts to prove that at least what your drawing shows can be constructed.

Just to illustrate. Suppose you were writing a very important letter, would you write certain parts, leave sentences and paragraphs unfinished and expect your friend to criticise it in its unfinished form? You admit he would expect to see a complete letter in rough form with words scratched and others added, but what you wanted to say would all be there.

It is just the same with design, a few rough sketches to scale, larger if necessary to show that the ideas you have conceived can be carried out in the final completed design in all three dimensions, plan layout, elevation, section, and your drawings will be ready for criticism.

Look at the various buildings that you pass each day and through study of them with this thought in mind you will understand more clearly than any words can tell you that are to be written on the subject.

Sincerely,

YOUR UNCLE.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

This department conducts four competitions each month. A prize of \$10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the fifteenth of the month preceding the publication date in order to be eligible for that month's competition. Material received after the closing date is entered in the following month's competition.

WELL, OUR Competition for Bigger and Better Built-in Ash Trays has started off with a bang! One entry has poured in on us already and has been most carefully put in our file to await the judgment day. For the benefit of those of our readers who by an unfortunate oversight did not see the announcement of this Competition we wish to state that there is still time—the closing day is May 12th at five o'clock. For further information and all particulars consult pages 244 and 245 of the April issue of PENCIL POINTS.

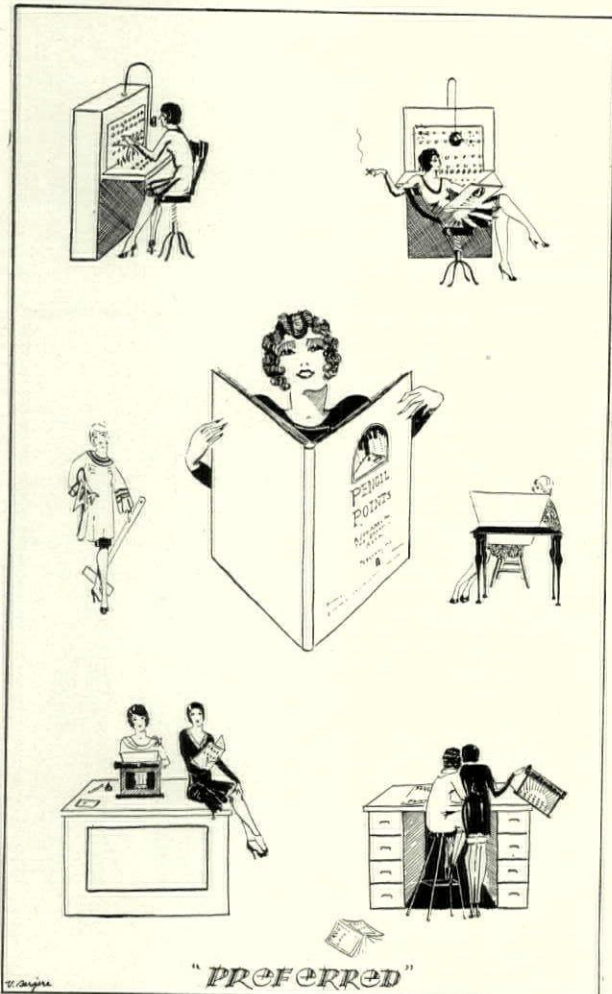
The prizes in our regular monthly Competitions are awarded as follows:

- Class One—Robert E. Curtis, of Australia.
- Class Two—Milton Tucker, Allentown, Pa.
- Class Three—Fred H. Kock, of Cincinnati, Ohio.
- Class Four—No Award.

It will be of interest to our readers to know that the rendering by H. Raymond Bishop, reproduced in color in this issue, was awarded *The Birch Burdette Long Memorial Prize of \$100.00* as "the most distinguished architectural presentation" at the annual exhibition of the Architectural League of New York.

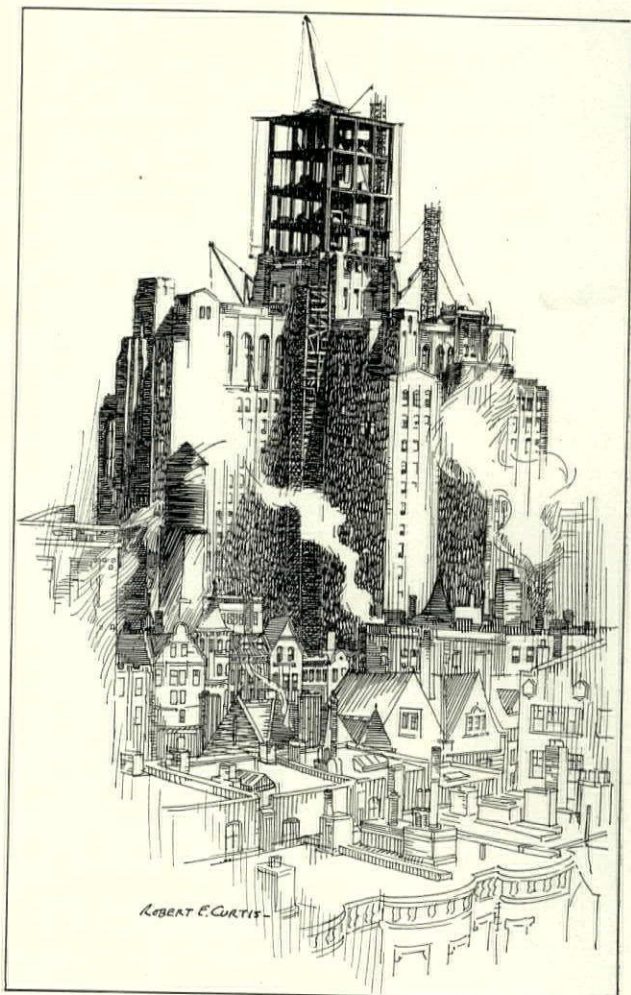
"The Stork" sent us an announcement dated St. Patrick's Day, 1928, which read: "Miss Patricia Lockland has arrived at the home of her delighted parents—Mr. and Mrs. Harry Lockland." Our hearty congratulations to all concerned!

PENCIL POINTS and the members of its organization extend greetings to L. M. Thompson and Manley N. Cutter, of Sanford, North Carolina.



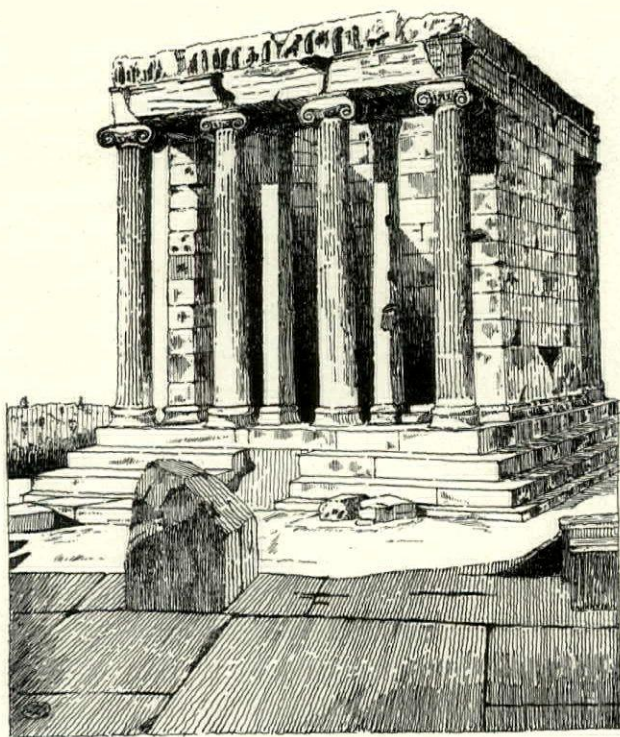
CONTRIBUTED BY VIRGINIA BERGÈRE, WILMETTE, ILL.

An Adequate Proof of Her Good Judgment



"NORTHWESTERN UNIVERSITY, CHICAGO," BY R. E. CURTIS

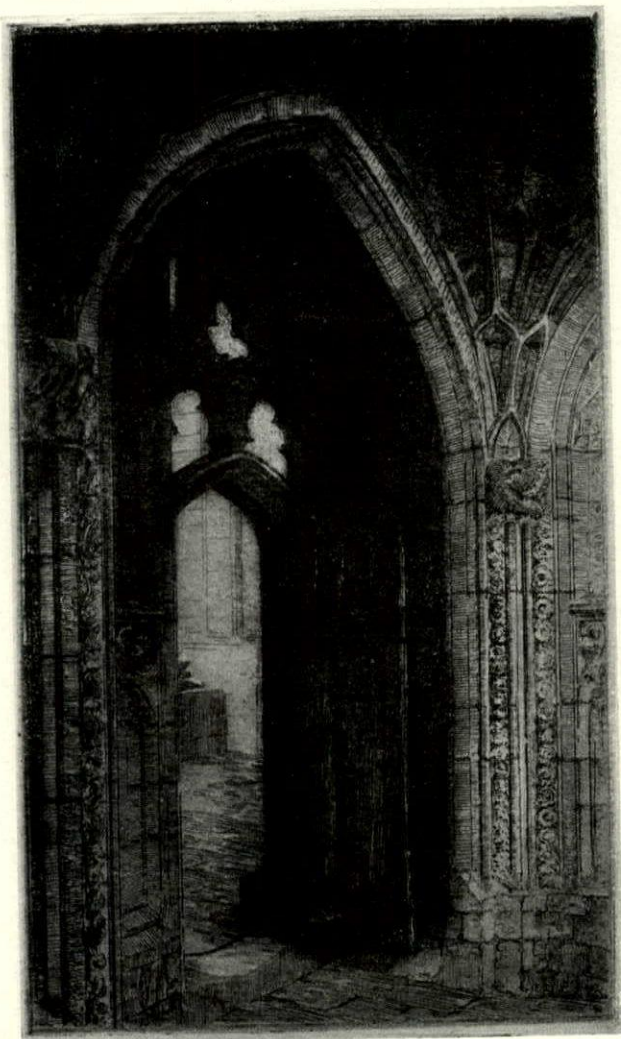
(PRIZE—Class One—April Competition)



SKETCH BY C. A. HOLZINGER, UNION CITY, N. J.
Temple of Nike Apteros



LITHOGRAPH PENCIL DRAWING BY R. E. HARRISON
The Upper Falls—Dean's Ravine near Cornwall, Conn.



ETCHING BY ALFRED WOMERSLEY, OF SUSSEX, ENGLAND
"Hereford Cathedral"



CARTOON BY FRED H. KOCK, CINCINNATI, OHIO
(PRIZE—Class Three—April Competition)



Harbor—Rockport, Massachusetts



Old Wharf

REPRODUCED FROM THE ETCHINGS BY JOHN J. BARRY, OF NEW YORK

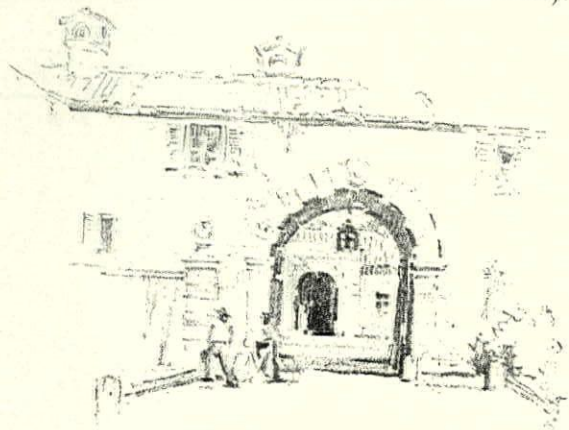
THE SPECIFICATION WRITER

(A CONFESSION)

By Milton Tucker

(PRIZE—Class Two—April Competition)

A specification writer am I;
The cost of construction I boost to the sky;
I call for mahogany—oughter be gum;
I'd specify stain if I wasn't so dumb.
I've been on the job and I've seen how it's done;
I know every pitfall under the sun.
As for experience—that's all I've had;
But I ain't got no brains and my English is bad.
I don't know my "onions"—I say "As directed";
"If not up to standard, all work is rejected."
I blabber "Or equal"—it don't mean a damn,
But I gotta say something—just see who I am.
I set all my marble in putty and points,
And specify pitch in the cracks and the joints;
"All stock shall be perfect without any veins;
Put under umbrellas whenever it rains."
Ol' Tony, the plasterer, called me by phone,
And cried in distress, "Me pick-a da bone:
You mak-a da scagliol' luke like spaget'
You mix-a da mortar like you was 'wet'."
The contractors weep when I write a "spec";
I keep 'em all guessin' and wonderin', by heck.
My specifications—they get worse and worse;
(But, boy, I'm a "wiz" when it comes to the verse).

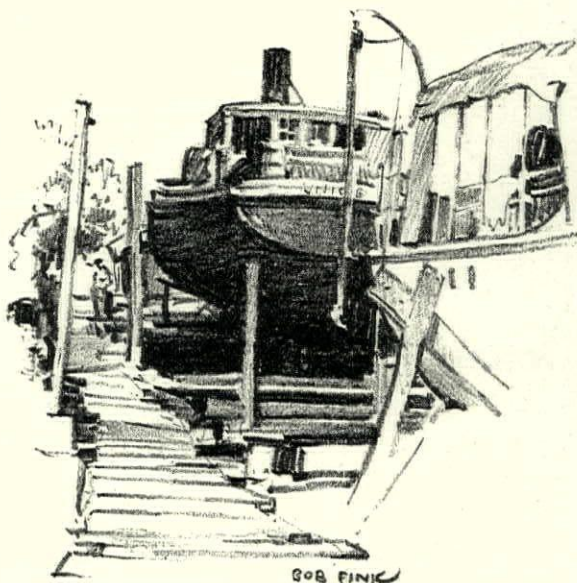


LITHOGRAPHIC PENCIL DRAWING BY BOB FINK

BUBBLES

By R. J. Johnston

Fame and fortune await me,
And nothing is lacking it seems,
I've designed the world's greatest building,
A masterpiece, built out of dreams.
While at the height of my profession
I sit like a king on a throne,
While the nation acclaims my achievement,
And throughout the wide world it is known.
As I sit and gaze at my structure,
Towering thousands of feet in the air,
Its shining sides somehow seem to reflect
All of my study and care.
A feat far greater than the Pharaoh's,
Who built the pyramids old.
A feat far greater than Nero's,
Of whom wonderful stories are told.
Then like a bubble it seems to break,
And I find in my hand an eraser.
A long drawn sigh and I'm back to my work,
For, alas, I am only a tracer.

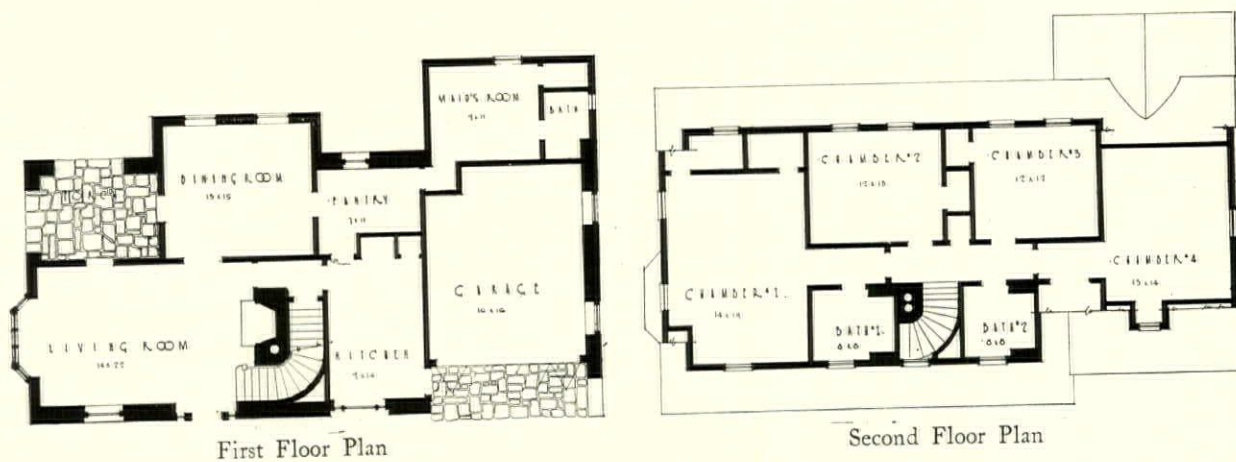


LITHOGRAPHIC PENCIL DRAWING BY BOB FINK

PENCIL POINTS



Pencil Rendering by W. B. Eschenbach



RESIDENCE OF A. R. BAYLIS, SCARSDALE, NEW YORK
EUGENE J. LANG, ARCHITECT



THE SPECIFICATION DESK

A Department for the Specification Writer

REFERENCES FOR STANDARD SPECIFICATIONS

By John W. Vickery

SPECIFICATIONS for many building materials and the methods of their application have been standardized by professional societies and manufacturers' associations. It would seem presumptuous for an individual architect to set his own specifications ahead of these, and, too, such individual specifications often add materially to the cost without bettering results. The architect should, of course, select the grade or class of material that he wishes used.

The problem seems to be to select the best method of referring to established standards. It is reasonable to assume that dealers and contractors are familiar with well established standards in their respective lines. It would be hard to imagine a dealer in mason materials not familiar with the *A. S. T. M. Specification for Portland Cement*; but how many could tell whether or not their clay tile conformed to the requirements of the *A. S. T. M. Specification for Hollow Burned-Clay Load Bearing Wall Tile, Medium Class*? How many would have a copy of such specifications on file? How many metal lathing contractors would have the *Standards of the Associated Metal Lath Manufacturers*; and how many tile contractors would have the *Standards of the Associated Tile Manufacturers*? These standards are circulated broadly and are familiar to all architects.

If all standards were copied literally, it would burden the specification unnecessarily. If a reference only is made, it should be clear and technically correct and assurance should be obtained that it will mean something to material men and contractors concerned—that they have data on file or time to obtain it. In any event, the architect should be careful to have everything referred to in his specification on file in his own office and available for instant reference. The writer has tried a combination of reference and brief synopsis. For example: clay tile is specified to "conform to requirements of the *A. S. T. M. Specification for Hollow Burned-Clay Load Bearing Wall Tile, Medium Class*," followed by, "this requires an average absorption not to exceed 16% and an average crushing strength end construction, gross area of at least 1,400 lbs. per sq. in." This brief explanation was intended to assist the material men to determine in a preliminary manner, whether or not their regular material conformed to the specified requirements, it being assumed that further investigation would be made if necessary.

Lumber gradings are so many and so complicated that references technically correct for local use are difficult. The *Simplified Practice Recommendations of Department of Commerce* do not seem to be in general use. Local gradings with no official definition are used occasionally. Any reference to a grading should be tied up definitely with the Association defining same. Care is necessary in use of trade names. For example, it may be necessary

when true soft white pine is wanted, to give a botanical definition so as to avoid certain pines classed by trade usage as "white pine."

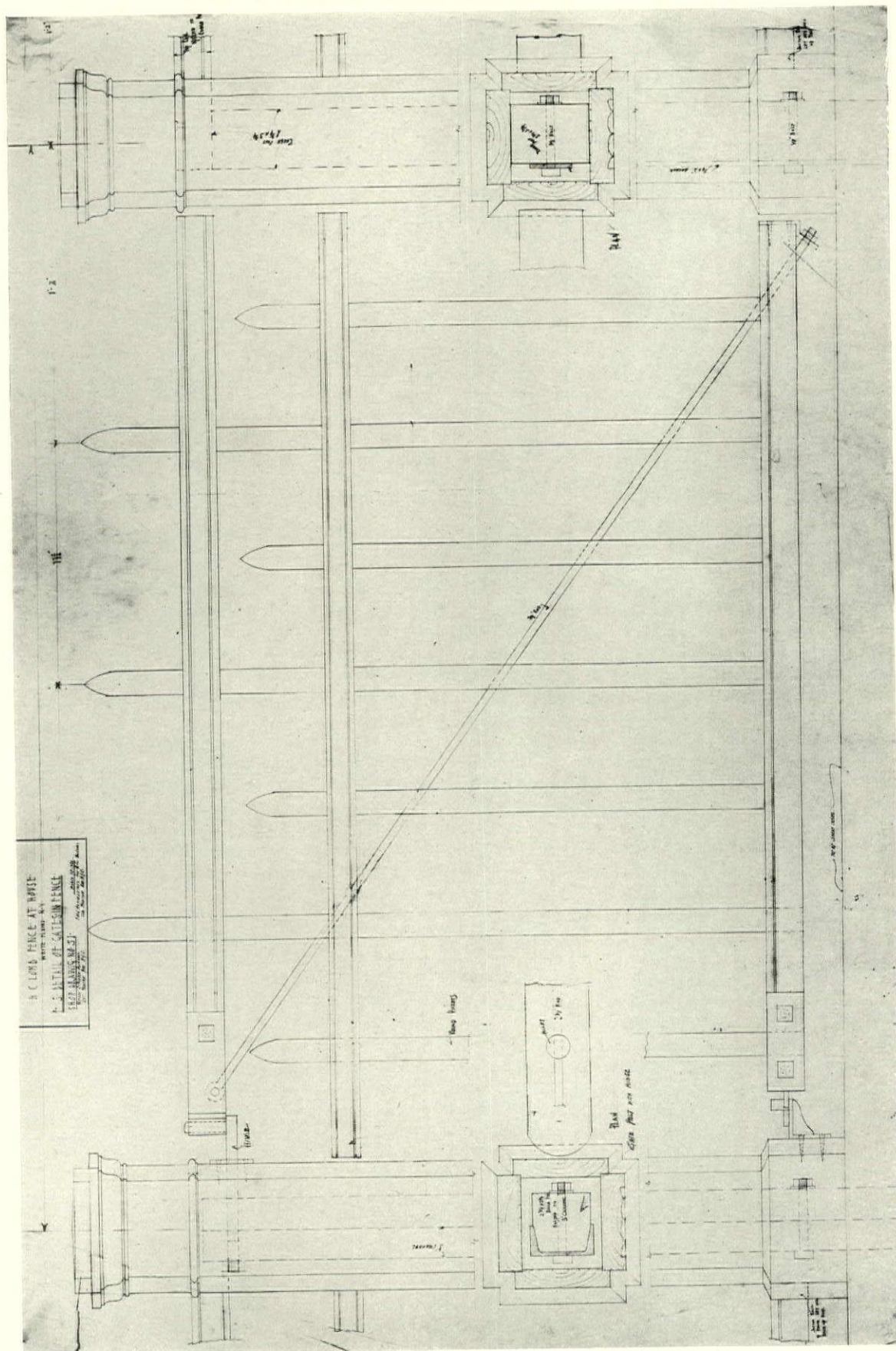
Reference to millwork standards would seem desirable but, under present conditions, are very difficult. Individual manufacturers have furnished wonderful catalogues and details; but manufacturers' association publications have been issued for the benefit of dealers rather than architects. The writer has not been able to make much use of them in open specifications. In some cases, more than a reference would seem necessary. For example, cut stone associations publish most complete details and recommendations, and a reference to them would cover. But with buildings faced with stone, and where there are special features of stone, particular mention of certain details should be made, care being taken to have same consistent with general recommendations of association.

Building codes are, of course, minimum requirements. Such requirements are seldom more severe than established standards but architects should confirm in every case. The usual custom of putting it up to the contractor is of doubtful legal value. Both city and state codes sometimes apply; here again the architect should confirm and select the maximum requirements. Local dealers usually are well informed as to compliance of their materials with code requirements. It would seem proper to refer to certain specific safety provisions in codes, such as for elevators. Elevator manufacturers keep informed on all such provisions, but a mason contractor could not be expected to know all requirements for construction of the well. It would be the duty of the architect to have well construction shown consistently.

The Rules and Requirements of the National Board of Fire Underwriters often can be referred to definitely. In case of labels, where more than one class is provided for, reference preferably should be made to proper class rather than a general expression such as "with label as required for conditions." Underwriter rules for automatic sprinkler installations are very complete; there seems to be slight differences between associations and state codes so any reference should be technically correct. Contractors know all requirements thoroughly so reference to jurisdiction is usually sufficient. It is difficult for architects to understand the relation and connection of various boards of underwriters, inspection bureaus, mutuals, etc. The rules of the National Board of Fire Underwriters may be obtained readily but the writer has not seen a satisfactory general explanation of the organization and its jurisdictions.

Among the data desirable to keep on file for specification reference might be noted:

(Continued on page 82, Advertising Section)



DETAILS OF CONSTRUCTION—F. S. DETAIL OF FENCE GATES, RESIDENCE OF H. C. LOMB, ESQ., WHITE PLAINS, N. Y.
ALFRED BUSSELLE, ARCHITECT



SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in these Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

Edward Hesly, 1546 Sherwin Ave., Chicago, Ill., has for sale all copies of *PENCIL POINTS* for 1922 and 1923.

Robert L. Pioso, 190 No. State Street, Chicago, Ill., wants a copy of *PENCIL POINTS* for November, 1926.

J. N. McWhirter, 939 Students' Exchange, College Station, Texas, wants a copy of *PENCIL POINTS* for May, 1926.

For Sale: 1 used Elliott Electric Addressing Machine—complete with attachments, trays, 2 cabinets, etc.; 1 used Edison Dick Mimeograph No. 78 with stand and motor drive; about 3 years old. Union Metal Manufacturing Co., Canton, Ohio.

Mathew Zivoder, 1142 E. 66th Street, Cleveland, Ohio, has the following books for sale: *The Life and Works of Baldassare Peruzzi*, by Wm. Kent, New York, 1925; *The Foundations of Classic Architecture*, by Hubert L. Warren, New York, 1919; *Architectural Drawing*, by Wooster B. Field, New York, 1922; *Architectural Rendering in Wash*, by Van Buren Magonigle, New York, 1921; *Architectural Composition*, by N. C. Curtis, Cleveland, 1923; *Pen and Ink Drawing*, by George H. Bartlett, Cambridge, 1903; *How to Study Architecture*, by Charles H. Caffin, New York, 1917.

To Let: Small office in suite, use of conference room, attendance, light, suitable for architect or engineer, 247 Park Avenue, New York, Ash. 5514. Lucian E. Smith & Harry E. Warren, Associated Architects.

Wm. Gregory Rammel, 510 Barnes Bldg., Logansport, Ind., has for sale the following: *The Architectural Record* from January, 1904 to December, 1909, inclusive, and from January, 1911 to December, 1912 inclusive. These are bound, 6 issues to each volume. Bindings are three-quarters red Russian calf leather with shelf titles in gold. The bindings are unusually heavy and attractive being bound by hand by a craftsman of the old school. The fifteen volumes are in first class condition. Price \$50.00 F.O.B. Logansport, Ind. 2 volumes of *Bricklayer*; one volume contains issues from January, 1898 to December,

1899, inclusive, the other contains 16 issues from May, 1892 to January, 1900. Bound in tan Russia calf, in fine condition. Price \$5.00 per volume. One volume of plates from *The Inland Architect*, from 1884 to 1886, many of the plates are colored. Bound in sturdy cloth. Fine condition. Price \$8.00. One volume of plates from *Architecture* from September, 1902 to December, 1903. Bound in cloth, fine condition. Price \$5.00.

D. R. Hannaford, 100 East Colorado St., Pasadena, California, is going abroad and wishes to sell his complete I. C. S. course in Structural Engineering which cost \$135.00 cash—Price \$75.00 cash. Write for further details.

PERSONALS

MEYER LOUIS, ARCHITECT, has moved from Chicago, Ill., to 39 Court Street, Boston, Mass., and would like to receive manufacturers' samples and catalogues.

WILLIAM TEMPLETON JOHNSON, ARCHITECT, has moved to 1400 San Diego Trust and Savings Bldg., San Diego, Calif.

CULGIN & HOADLEY, of New York, have dissolved partnership. Guy W. Culgin, Consulting Engineer, 740 East 141 Street, New York, would like to receive manufacturers' samples and catalogues.

AARON H. GOULD & SON, ARCHITECTS & ENGINEERS, 602 Empire Bldg., Detroit, Mich., are revising their filing system and would be pleased to receive manufacturers' samples and catalogues.

EDWARD C. ANDERSON AND LORENZO S. YOUNG, ARCHITECTS, have formed a partnership under the firm name of Anderson & Young, with offices at 402 Vermont Bldg., Salt Lake City, Utah.

WALTER F. BOGNER AND A. W. KENNEY BILLINGS have become associated for the practice of architecture with offices in the Little Bldg., 80 Boylston Street, Boston, Mass., and would like to receive manufacturers' samples and catalogues.

PERSONALS (Continued)

JOHN W. DONOHUE, A.I.A., has moved to 1200 Main Street, Suite 609, Springfield, Mass.

CORNELIUS VAN DUINEN, 249 Page Avenue, Lyndhurst, N. J., an architectural student, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

J. W. COOK CONSTRUCTION COMPANY, 109 Patterson Bldg., Flint, Mich., is installing an architectural department and would like to receive manufacturers' samples, catalogues and prices.

LOREN A. BRYAN, student of architectural engineering, 217 Foster Triad, Iowa State College, Ames, Iowa, would like to receive manufacturers' samples and catalogues.

LEON & LIONEL LEVY, ARCHITECTS, have opened an office at 580 Fifth Avenue, New York, and would like to receive manufacturers' samples and catalogues.

EDMUND R. PURVES and KENNETH M. DAY have formed a partnership for the practice of architecture under the firm name of Purves & Day with offices at 315 So. 15th Street, Philadelphia, Pa.

GLEN C. WILSON, ARCHITECT, has moved to 518 Milan Bldg., San Antonio, Texas.

GEORGE M. STEWART, ARCHITECT, has moved from Montreal, Canada, to Ainger Apts., Apt. 4, 210 Bloor Street, East, Toronto, Canada.

ARTHUR T. CARLSON, architectural student, 302 East Madison St., Ann Arbor, Mich., would like to receive manufacturers' samples and catalogues.

JOHN BAKEWELL and ERNEST E. WEIHE have formed a partnership for the practice of architecture under the firm name of Bakewell & Weihe with offices at 251 Kearny Street, San Francisco, Calif.

FERD M. KLEIN, 2733 W. Broadway, Louisville, Ky., would appreciate manufacturers' samples and catalogues.

JACOB J. WEINRIE, Professional Engineer, 119-34 180th Street, St. Albans, L. I., would like to receive manufacturers' samples and catalogues.

CARL C. TALLMAN, ARCHITECT, has moved from Auburn, New York, to 29 West 3rd Street, Williamsport, Pa.

JAS. H. TOMITA, architectural draftsman, 1035 Puanani Lane, Honolulu, Hawaii, would like to receive manufacturers' samples, catalogues and architectural periodicals.

SHERMISTER & WINTER, ARCHITECTS, have moved to 1099 Washington Avenue, New York, and would like to receive manufacturers' samples and catalogues.

HOLABIRD & ROCHE, ARCHITECTS, have moved to Room 900, 333 North Michigan Avenue, Chicago, Ill.

PRESTON A. BRADSHAW, ARCHITECT, has moved to 718 Locust Street, St. Louis, Mo.

WALTER S. SLIFER, ARCHITECT, has moved to Park Square Bldg., Morristown, N. J.

JOHN R. MARTIN, architectural student, 120 Gates Avenue, Brooklyn, N. Y., would like to receive manufacturers' samples and catalogues.

L. C. LUN, c/o Prof. W. A. Foster, Dept. of Architecture, University of Illinois, Urbana, Ill., is an architectural student and expects to graduate in June as architectural engineer. He would like to receive manufacturers' samples and catalogues with the idea of introducing these articles in China. He is especially interested in home building materials.

ED. LEBEIS, will you please communicate with Nicholas Mitchell, architect, Suite 2, Southern Building, Tampa, Florida.

FREE EMPLOYMENT SERVICE

(Other Items on Pages 134 and 136, Advertising Section)

POSITION WANTED: In New York City by former head draftsman and practicing architect. University and Beaux-Arts training. Designer and renderer of real ability. Bank, office, hotel, apartment buildings. Especially able in Spanish Renaissance. Office desiring conscientious worker of above qualifications communicate with Box No. 925-A, care of PENCIL POINTS.

POSITION WANTED: Young man wishes position in architect's office in New York City. Now studying at Columbia University evenings. Three years' practical experience and 1 year construction superintendent. Box No. 926-A, care of PENCIL POINTS.

POSITION WANTED: Graduate of university of recognized standing, training abroad, three years' experience at delineation, designing and working drawings. Will start at moderate salary in office offering good experience and possibilities of permanent connection. Box No. 927-A, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman or superintendent, experienced, college graduate. Would like connection with New York architect. Start immediately. Medium salary. Expert on perspective rendering, any medium. Box No. 928-A, care of PENCIL POINTS.

POSITION WANTED: Experienced granite draftsman and estimator desires position in New England state. Address "Granite," care of PENCIL POINTS.

POSITION WANTED: Young student would like to work in architect's office for the summer. Salary no consideration. Guy Silvernail, 213 Furman St., Syracuse, N. Y.

POSITION WANTED: Student studying architecture wishes summer position in architect's office as beginner. Can also typewrite. Salary no object. Location New York City. Address B. M., c/o Kayden, 320 Fifth Ave., New York, N. Y.

POSITION WANTED: Young man, 20 years old, student of architecture, desires permanent position with architect or builder as junior draftsman. Willing to start with small salary. John Gornick, 956 East 172nd Street, New York, N. Y.

POSITION WANTED: Young man, 23 years old, desires position as draftsman with reliable architect. Prefer small office where there is work of all kinds. Experienced in small house drawing and detailing. Location in New Orleans, La., or vicinity. Harold C. Guidroz, Lockport, La.

POSITION WANTED: Young man, 28 years old, desires position in architect's office. Two years' experience. Now taking extension course in architecture and design. Salary secondary. E. A. Sanders, 1001 E. Spring St., Cookeville, Tenn.

POSITION WANTED: Young man, 21 years old, High School graduate and attending Columbia University School of Architecture. Desires to locate with active office. Salary secondary. Don. Mangien, 192 Spring St., New York, N. Y.

PART TIME WORK WANTED: Mechanical, architectural, and structural designing and drafting done in spare time. Neat, accurate and prompt delivery a specialty. Rates very reasonable. Box No. 917-A, care of PENCIL POINTS.

PART TIME WORK WANTED: Senior student at School of Architecture desires part time employment in an architect's office on odd drafting jobs to be done at home. Box No. 923, care of PENCIL POINTS.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.

Paine Miracle Doors.—Handsome brochure with many color pages showing doors of all woods in combination with floor and wall treatments. The work amounts to a handbook on the subject. 60 pp. 8½ x 11. Paine Lumber Co., Oshkosh, Wis.

Kawneer Store Fronts.—New catalogue just off the press, A.I.A. File No. 26-b-1. Catalogue "M", containing a large number of detail drawings and photographs of interest to those who design store and shop fronts, etc. 64 pp. 8½ x 11. The Kawneer Co., Niles, Mich.

What Constitutes Roofing Quality?—Treatise by Lester Kirschbraun, that goes into the question of modern roofings from a scientific standpoint. The Flintkote Co., Park Square Bldg., Boston, Mass.

Wood Mantels.—A.I.A. File No. 19-e-32. Illustrated catalogue containing a large number of designs of mantels and fireplaces of all styles and types. 72 pp. Standard filing size. Edwin Jackson, Inc., 50 Beekman St., New York, N. Y.

Machine-Made Architectural Terra Cotta Blocks.—A.I.A. File No. 9-C. Data sheet with color plates and detail drawings giving complete information on this new type of material. Specifications. Standard filing size. The New York Architectural Terra Cotta Company, 401 Vernon Avenue, Long Island City, N. Y.

A New and Better Method of Home Construction with Proven Units.—Illustrated booklet showing uses and applications of a new type of building material with direct application to the small residence. 20 pp. Standard filing size. The Stockade Co., 228 North La Salle St., Chicago, Ill.

Architects' Handbook on Metal Doors and Trim, Elevator Enclosures, Etc.—Complete catalogue on subject indicated containing a large number of detail drawings and other illustrations. Color chart showing finishes. 108 pp. 8½ x 11. United Metal Products Co., Canton, Ohio.

Enduring Floors of Good Taste.—New booklet with many color plates showing treatment of floors for many types of buildings. Details of floor construction, color schemes, etc. 48 pp. Armstrong Cork Co., Lancaster, Pa.

Building Floodlighting and Its Possibilities with Terra Cotta.—New brochure dealing with this interesting subject. Six new buildings in which floodlighting is an important feature form the basis of this treatise. National Terra Cotta Society, 19 West 44th Street, New York, N. Y.

Early English and Colonial Hardware.—A.I.A. File No. 27-B. Attractive brochure with many pencil drawings illustrating old hardware in good taste. A notable publication. 21 full page plates. Standard filing size. P. & F. Corbin, New Britain, Conn.

Standard Specifications and Tests for Portland Cement.—New book covering the subject with valuable bibliography. Cloth binding. International Cement Corp., 342 Madison Ave., New York, N. Y.

Architectural Specifications.—Paints, Varnishes, Enamels, Stains. A valuable document prepared for the specification writer. Standard filing size. The Glidden Co., Cleveland, Ohio.

Floodlights and Industrial Units.—New publication on the subject. Standard filing size. Crouse-Hinds Company, Syracuse, N. Y.

Architectural Terra Cotta.—Book illustrating a large number of buildings of various types and many ornamental details. 118 pp. Standard filing size. The Northwestern Terra Cotta Company, 2525 Clybourn Ave., Chicago, Ill.

More Home in Less Space.—New book with many color plates featuring the Murphy Door Bed and indicating its adaptability to many modern conditions. 36 pp. Standard filing size. Murphy Door Bed Co., 22 West Monroe St., Chicago, Ill.

Houses of Stucco.—New volume with color plates and large number of illustrations dealing with the subject indicated. 44 pp. 8½ x 11. Atlas Portland Cement Co., 25 Broadway, New York, N. Y.

Published by the same firm, "Remodeling With Stucco." Similar publication to the above dealing with the remodeling problem, both city and country. Detail drawings showing construction. 24 pp.

Distinctive Elevator Door Hardware.—A.I.A. File No. 33-G. Catalogue No. 44. A very comprehensive catalogue dealing with the subject with numerous detail drawings, specification data, tables, etc. Standard filing size. Richards-Wilcox Mfg. Co., Aurora, Ill.

Lawson-Milwaukee Spring Hinges.—Catalogue No. 40 lists and describes complete line of cast and wrought iron hardware. 60 pp. Milwaukee Stamping Co., West Allis, Milwaukee, Wis.

Old Gothic and Variegated for Random Ashlar.—A.I.A. File No. 8-b-2. New publication dealing with the application of a particular kind of stone for the facing of modern buildings of various kinds. Many illustrations taken from the work of good designers. Color plates, notes on textures and finishes. A valuable publication. 40 pp. 8½ x 11. Indiana Limestone Co., Bedford, Indiana.

The Beauty of Color in the Bathroom.—Folder showing an entirely new line of equipment for the modern bathroom. Standard Sanitary Mfg. Co., Pittsburgh, Pa.

Atlantic Terra Cotta.—Monthly magazine for architects and draftsmen the March number of which deals with *Variety in Terra Cotta*. Numerous full page plates showing both elevations and details. Atlantic Terra Cotta Co., 19 West 44th St., New York, N. Y.

Specifications.—A.I.A. File No. 35. Covers science laboratories, class room and general equipment, drawing and art rooms, vocational departments, home economics department. Standard filing size. Kewaunee Mfg. Co., Kewaunee, Wis.

Copper Flashings.—2nd Edition. A.I.A. File No. 12-h-1. A notable book with many detail drawings covering the flashing problem. Specifications. 70 pp. 8½ x 11. American Brass Co., Waterbury, Conn.

Truscon Steel Joists—Open Truss Type.—A.I.A. File No. 13-G. New publication with blue prints, tables, and data covering this type of light steel member suitable for wide variety of uses. Specifications. 20 pp. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

Published by the same firm, "Truscon Steel Joists—Plate Girder Type," similar to the above in form but covering the type of steel member indicated.

Wheeler Industrial Reflectors.—New catalogue covering all types of reflectors suitable for use in industrial and mercantile buildings. 40 pp. Wheeler Reflector Co., 275 Congress St., Boston, Mass.

Ornamental Street Lighting.—Design Book No. 100—2nd Edition. Hundreds of drawings and other illustrations dealing with the street lighting problem in all its phases. 130 pp. Standard filing size. King Company, 230 South Clark St., Chicago, Ill.

Sirocco Fans and Blowers.—Bulletin No. 8501 covers subject indicated with tables, technical data, and a large amount of information for the specification writer. 76 pp. Standard filing size. American Blower Corporation, Detroit, Mich.

Emergency Lighting Batteries.—Data sheet showing new emergency system suitable for installation in hospitals, schools, churches, theatres, banks, public buildings, etc. Electric Storage Battery Co., Philadelphia, Pa.

The Royal Bath.—A.I.A. File No. 29-h-3. Catalogue "B." Covers subject of the modern shower bath compartment suitable for installation in residences, hotels, clubs, etc. Specification data, illustrations and complete information. Standard filing size. The Fiat Metal Mfg. Co., Roscoe St. & Racine Ave., Chicago, Ill.

Natco Wall Construction.—A.I.A. File No. 10-a-11. Bulletin No. 174. Document with a large number of detail drawings showing accepted methods of wall construction with hollow tile. Standard filing size. National Fireproofing Co., Fulton Bldg., Pittsburgh, Pa.

Published by the same firm, "Natco Standard Fireproofing," Bulletin No. 171 companion volume to the above covering the question of floor construction.

High Convection Radiators.—Catalogue No. 25. New document presenting to the profession a new type of high efficiency radiating unit. Blue prints and all the data you need. 20 pp. Shaw-Perkins Mfg. Co., Oliver Bldg., Pittsburgh, Pa.

Hollow Metal Doors and Trim.—A handsome catalogue containing many photographs, renderings, detail drawings, molding profiles, and much other useful data for the designer and specification writer on the subject. 160 pp. Standard filing size. Art Metal Construction Co., Jamestown, N. Y.

A Garage for Your Car.—Booklet dealing with the small garage with drawings and all necessary data. Exchange Sawmills Co., Kansas City, Mo.

(Continued on page 80, Advertising Section)

DRAFTING FOR LANDSCAPE—PART I

(Continued from page 283)

far beyond the engineering stage to consider two kinds of drawings that are essential and that are of an engineering character very largely. Examples of these kinds of drawings are shown here, one consisting of a number of grading studies in section for a roadway and the other a portion of a profile of a roadway. These are important, not only because roads play a large part in landscape work, but chiefly because these drawings illustrate the method employed for studying grading in general by means of drawings on cross-section paper. In making these grading studies it is often helpful to employ a larger scale (often ten times as large) for the vertical distances than the scale at which the horizontal distances are represented. Frequently the horizontal distances are at the scale of $1''=20'-0''$ while the vertical distances are drawn to the scale of $\frac{1}{2}''=1'-0''$. Not infrequently, however, the horizontal distances are at $1''=40'-0''$ and occasionally $1''=50'-0''$. As may have been surmised, the object of this exaggeration is to magnify the inequalities of the surface so that they may be the more readily seen and to make the lines representing these inequalities intersect the lines of the cross section paper at sufficiently marked angles to permit the accurate location of the intersections. This is important, for at the small scale employed for horizontal distances a slight inaccuracy in establishing an intersection might easily result in a considerable error in the placing of a grade survey stake.

In the studies of the grading sections, on page 281, may be seen the way in which contour lines of proposed changes of the conformation of the ground are derived from such sections. If the contours on the ground plan are not so related as to produce pleasing and practical sections, the resulting grading will, in turn, be unsatisfactory. By this method of cross-checking from the general plan to small sections, the desired contour relations are finally established. The grades along the sides of a roadway, for instance, need to be pleasing in themselves and they need to sweep easily into grades coming from various directions. If they are not well studied with this fact in mind there are liable to be awkward places in the final grading.

So far as the profile of the roadway is concerned, this drawing shows profiles taken on the center line of the road and on a line twelve feet to the right of the center and on another line twelve feet to the left of the center. These lines of existing profiles are drawn in red ink. There is also a profile of the proposed grading of the center line of the road, this is represented by a full line drawn in black ink.

Though a large proportion of landscape work consists in the improvement of private estates and of smaller house grounds there is much work upon improvements for parks, playgrounds, etc. As an example of the latter type a general plan of the scheme for a children's playground is shown on page 288. The grading is a very important feature here and

it is notable for its suavity of line, for the way in which one grade flows into another, as the result of the exercise of taste, and skill. In the designing of grading, innumerable studies of sections and of their corresponding contour lines are made, the revision being carried on until a satisfactory result is arrived at.

In the next installment of this article and in the succeeding parts the other drawings for the improvement indicated in the general plan on page 285 will be shown and discussed, carrying this one project through in a complete set of working drawings with the intermediate studies and necessary sketches. There will be also illustrations of drawings that are not of this set, shown to represent different methods of indication and technique of a different character.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF PENCIL POINTS published monthly at Stamford, Connecticut, for April 1, 1928.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. V. Montgomery, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Corporation publishing PENCIL POINTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.

Editor, R. F. Whitehead, 148 East 61st St., New York City.

Managing Editor, None.

Business Manager, W. V. Montgomery, 419 Fourth Avenue, New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.
Ralph Reinhold, 419 Fourth Avenue, New York City.
Edward G. Nellis, 419 Fourth Avenue, New York City.
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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

W. V. MONTGOMERY,
Business Manager.

Sworn to and subscribed before me this sixth day of March, 1928.

CURVILLE C. ROBINSON,
Notary Public.

(My commission expires March 30, 1928.)